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Cutting Down the Costs on a Catalog

By LEWIS C. GANDY

*The estimate on a
big catalog
was much too low,
yet quality
must be maintained.*

*The answer cut
thousands of dollars
from the cost,
with quality held at
a high level.*

*Study the economies
as described—
they will reduce costs*

THE perfect estimator, as every printing-office owner will agree, is one who can always fix a price that will secure the job and at the same time yield a profit. But as the old farmer said, when first he saw a giraffe, "There ain't no such animal!" Regardless of how experienced is the estimator, and no matter how carefully he plans the job and checks his figures, frequently a reckless or ignorant competitor will cut the price so low that it is hopeless to think of a profit. This is especially true with a big job on which there are many bidders. The experience of a Boston printing concern, as here related, may be of value to other printers who are confronted with the problem of making a low price yield a reasonable profit.

Some time ago a large manufacturing company was getting estimates on 110,000 copies of a catalog of 416 pages. The book was to be printed on coated paper, and the size was to be 4½ by 6½ inches. Of the total, 10,000 copies were to be sewed and bound in imitation leather, and the remainder side-wired with paper covers. In addition the prices were to be changed to English money on about half of the pages, other pages added, and another catalog of 256 pages printed, the edition to be 50,000 paper-bound copies, with several thousand in imitation leather. The composition on this job was a large item, about half the pages containing tables and all the pages of this job having double-rule borders with boxed-in running heads.

As the cost figures showed, all the printers who bid on the job, including the one who secured it, seemed more anxious to obtain the work than to make a profit. The greatest error was in the estimate of the composition, various expert estimators being 50 to 100 per cent too low in their figures.

After the bid was submitted, and the requisition for the work obtained,

came the realization that the composition cost had to be greatly reduced. The pages here shown depict the character of the tabular composition.

What is a fair price for the composition of page 236? Consider only the item of rule. If brass rule had been used, over ten feet of hairline would have been required, as well as nearly two feet of four-point rule for the border. Consider also the cost of cutting this rule, there being over three hundred pieces, all of which would have to be correctly trimmed at both ends. Keep in mind that this was not "slop" work, but a quality job.

If this catalog could have been put through the plant slowly, confining the work to a few selected compositors, the cost could have been kept within reasonable bounds. But such was not the case. As is usual with work of this character, a quick delivery was necessary, and the customer expected it.

Turn such a job as this over to any composing room with instructions to put a large force of men on it and rush it through, but get a perfect result—and what will be the cost? Any person

who has made a study of composing-room costs will agree that this is an expensive job to put into type. The greater his experience the higher will be his estimate as to the time required.

Fortunately, through the coöperation of the electrotypist, it was possible to avoid entirely the use of brass rule. Briefly, the plan was as follows:

Monotype composition was used, and the pages were set just as they are here shown, space being left for the rules. The pages were then molded in a special wax in the usual way, but a device was used which gave a very accurate, uniform depth to the matrix.

The wax mold was then clamped to the bed of a minutely exact machine. Grooves were cut in the wax with this machine wherever rules were indicated, these grooves being the exact depth of impression made by the type. Of course different groove-cutting tools were used for the different weights of rules. The remainder of the process was the usual electrotype method.

Examine with a magnifying glass the pages here shown. You will agree that such a perfect result could never have been obtained with brass rule. Because of the sharp bevel, it is almost impossible to electotype successfully hairline brass rule of one-point or two-point body. No such difficulty is encountered with the wax-rule method, and since the base of such rules is quite broad they have little or no tendency to break on the press.

As has been said before, in the production of this job the quality of the work was an important factor. This wax-rule method added greatly to the clean, sharp-cut appearance of all the pages. In all his experience the writer has never encountered tabular pages that were so mechanically perfect as those produced for this catalog.

The work was run from steel-face beveled electrotypes, and four flat-bed presses were used for the text pages.

The seven forms were of sixty-four pages each, work and turn, and the sheet size was 38 by 55. Allowing eight hooks to each plate, 2,048 hooks would have been required to fasten the plates to the patent bases of four forms if an electrotype had been made for each page. How many printing offices in this country have enough patent-base hooks to make it possible to tie up over two thousand on one job for nearly two months? Certainly not the shop in which this job was produced. Therefore the pages were locked four-up in the foundry chases, accurately spaced as to margins head and back, and four pages cast in one plate. The larger plates each required nine hooks, but the total number of hooks for the four forms was only 576.

The binding was a difficult problem. Since a seventy-pound stock was used for the small edition, and sixty-pound for the large edition, with only one-fourth-inch margins, many printers would have bound this catalog in sixteen-page signatures. But if the above method had been used the 165,000 books would have required the folding and collating of 3,740,000 sheets—quite a considerable job!

If folded on a double-sixteen machine the folding and collating would have been cut in half—but not every shop has a double-sixteen folder. Furthermore, with a small book like this there would have been trouble with buckling at the head.

Since the capacity of most Cleveland folders is but 26 inches, and the

sheet when cut in two was 27½ by 38 inches, that machine was thus eliminated. Likewise, the quad folder could not be considered: first, because the plant did not have one; and, secondly, because the stock would buckle at the heads. Finally a method was evolved for folding the job on a Dexter jobbing folder, in thirty-two-page signatures, two-up from one set of plates.

Now, you experienced pamphlet binders, don't say, "I'll bet that fellow is a liar." Not only was the job folded two-up, but it was collated and wired two-up. Because when cutting apart the bevel of the knife would have crushed the corners of the books outside the knife, it was not practical to try to cover the books two-up.

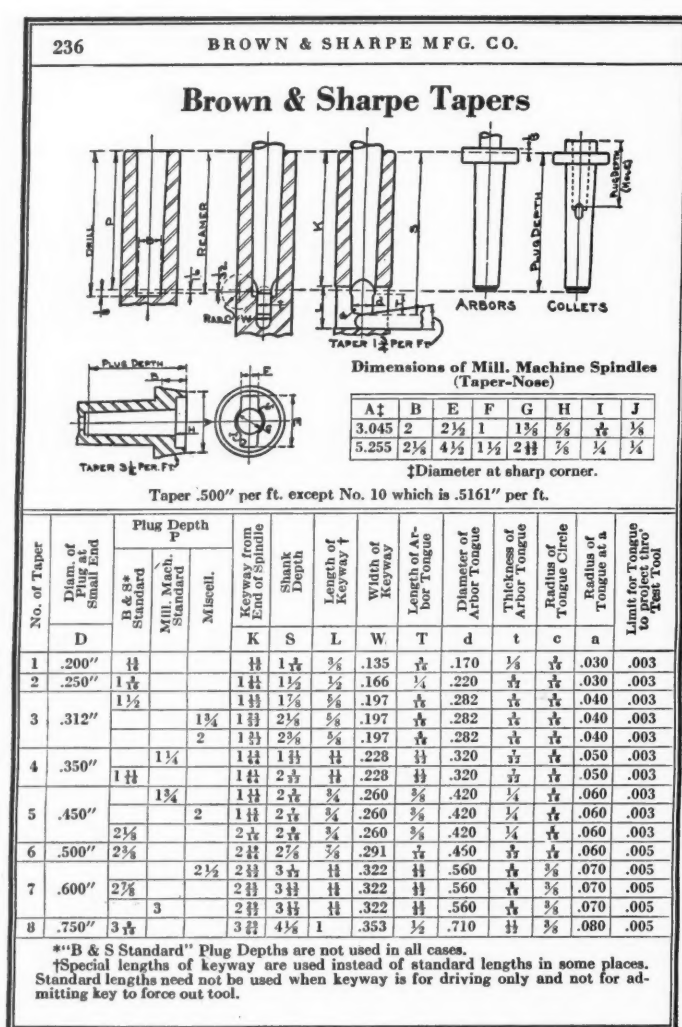
Here is the method, as concisely as it can be explained in words. The seven forms were divided as follows:

First form	{ Pages 1 to 32, inclusive
	{ Pages 385 to 416, inclusive
Second form	{ Pages 33 to 64, inclusive
	{ Pages 353 to 384, inclusive
Third form	{ Pages 65 to 96, inclusive
	{ Pages 321 to 352, inclusive
Fourth form	{ Pages 97 to 128, inclusive
	{ Pages 289 to 320, inclusive
Fifth form	{ Pages 129 to 160, inclusive
	{ Pages 257 to 288, inclusive
Sixth form	{ Pages 161 to 192, inclusive
	{ Pages 225 to 256, inclusive
Seventh form	{ Pages 193 to 224, inclusive
	{ Pages 193 to 224, inclusive

Because the total number of pages in the 416-page edition gave six and a half sixty-four-page signatures, it was necessary to print the seventh form from duplicate plates. Only one set of plates was used on the other six forms, and no duplicate plates were used in printing the 55,000 copies of the 256-page edition required.

Let us consider only the first form, the others being exact duplicates so far as folding and the order of pages are concerned. The 38 by 55 inch sheet was slit in half on the press as it was backed up; the slit edges became the folder front-guide edge, and the press-gripper edge the folder side-guide edge. The first fold was across the 38-inch dimension, and then a right-angle fold, and then two parallel folds, the latter being with the grain of the stock. The result was that the sheet folded perfectly and did not buckle at the heads in the slightest degree. This result is difficult to obtain with an ordinary sixteen, and is not easy with a thirty-two, when you are using a sixty- or seventy-pound coated paper.

When folded the lower half of the first form consisted of pages 1 to 32, inclusive, in proper rotation, and with all placed the same way, that is, with heads away from the bottom of the signature. On the other end of the signature were pages 385 to 416, inclusive, all placed the same way, that is, with the heads away from the top of the signature. Page 416 was directly



You will agree that this is a difficult piece of tabular composition. It was set on the monotype, just as here shown, all the rules being cut in the wax mold by the electrotypist

above page 1, page 415 above page 2, etc., and at the back of the signature page 385 was directly above page 32.

Expressed in another way: Holding the signature in the ordinary manner, and fanning it over, we find pages 1 to 32 in correct rotation. Reversing the signature *end for end*, and slitting it open, we find that pages 385 to 416 are also in correct rotation.

Next came the collating. The piles of the seven signatures were laid on the table in the usual way. Note that since the seventh signature was printed from duplicate plates, both ends were alike. Note also that there were printed only half as many sheets of the seventh signature as were printed of the other six signatures.

Alongside the pile of signatures of the seventh form was placed an equal number of signatures of the sixth form, *but reversed, or turned end for end*, so that pages 225 and 192 were face up. The above-given procedure was followed with the fifth, fourth, third, second, and first forms, all of these being *reversed* and piled in the order mentioned above.

The binder now had a row of thirteen piles of signatures, the one in the middle being the same at both ends, and the other signatures being duplicates, that is, the sixth and the eighth were the same, except that the eighth was reversed, etc. Collated in the usual way, one signature each from the thirteen piles gave two complete books.

These collated signatures could be jogged from either end. Placed in the wire stitcher, two staples would hold together the upper book. The signatures were then reversed, and two more staples fastened the other book.

With a book on thin paper, or not so many signatures, it would now be possible to put on the cover two-up and then trim the two books with four strokes of the paper-cutter, one stroke trimming the fronts of two books, and another stroke trimming the bottom of one book and the top of the other. As explained elsewhere, with this catalog it was not possible to follow this procedure, the thickness of the book making it necessary to cover it one-up.

Now let us compare the cost of binding a catalog in this manner with that of the ordinary single-sixteen method.

The cost of the 100,000 paper-bound copies of the 416-page book, by single sixteens, according to the Boston scale price would be \$87.40 a thousand, or \$8,740. The cost of the 50,000 paper-bound copies of the 256-page book, according to the same scale, would be \$58.50 a thousand, or \$2,925. Thus the total binding charge for the two editions would have been \$11,665.

Using the same scale, by the double-thirty-two method here outlined, the cost of the 416-page book would be \$39.85 a thousand, and the 256-page book, \$26.85 a thousand, or a total binding charge of \$5,327.50 for the two editions. Subtract \$5,327.50 from \$11,665 and you have a total saving of \$6,337.50 on the paper-bound copies alone, surely a sum not to be sneezed at. Indeed, this amount means the difference between a fair profit and a staggering loss on a job of the magnitude of this catalog.

In planning a job to be bound in the manner here outlined, a few special points should be watched. The paper needs to be perfectly square, which means guillotine-trimmed at the mill,

and should not vary more than a quarter inch on the long dimension. Each slit-edge margin should be just about one-sixteenth inch greater than side-guide margin. For example, with a 55-inch sheet, after the sheet is slit the distance from the slit edge to the second fold should be $13\frac{13}{16}$ inches instead of $13\frac{3}{4}$ inches. This means that the signatures will align properly when jogged from either end, even if part of the stock is $55\frac{1}{8}$ inches long. With a one-fourth-inch trim at the bottom the knife will take care of sheets as short as $54\frac{1}{2}$ inches. However, a variation of five-eighths inch in stock size should not be tolerated.

The sheets *must* be slit on the press when backing up, the paper-cutter

		BROWN & SHARPE MFG. CO.																				301	
		Cutters for Use in Cutting Bevel Gears																					
		(Continued)																					
		PINION																					
GEAR		31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50		
	56	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3		
	57	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3		
	58	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3		
	59	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3		
	60	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3		
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	64	1-3	1-3	1-3	1-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3		
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	79	1-4	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	2-3		
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	97	1-4	1-4	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3		
	98	1-4	1-4	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3		
	99	1-4	1-4	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3		
	100	1-4	1-4	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3	1-3		

How many compositors could duplicate the above page using brass rule? What would it cost? The page would require 945 pieces of rule ten points long, and 53 pieces of greater length

Why Not Revive the Boards of Trade?

By C. H. COCHRANE

*Overhead is soaring.
Competition
shows a sharper edge.
Price-cutting
takes its daily toll.
Salvation,
asserts Mr. Cochrane,
might rest in
modern organizations
based on the
old boards of trade.
His idea is
worth careful thought*

CONDITIONS change rapidly in the printing industry. While improved machinery is cutting down costs in the manufacturing departments, intensive selling is increasing overhead charges. One suggested remedy has advised the consolidation of plants, such as we have seen in other industries, and Charles Francis has pointed out that the greatest difficulty in consolidating large plants is that it means the dropping of many highly paid and efficient salesmen and managers. Another suggested remedy, in which Ernest F. Eilert is active, is the scrapping of the out-of-date machinery the continued use of which makes for price-cutting competition.

Admitting the conditions and the value of the proposed remedies, I want to call attention to another remedy, which seems to have been forgotten: the board-of-trade movement, which originated in the Franklin clubs. The idea came from William B. Brewster, then of Minneapolis, and he organized the printers in the chief cities of America, England, and France.

Let us summarize the present obstacles to making money in the printing business: A great deal of effort and expense is now undertaken by printing houses to secure new business and to hold present trade. Competition never was keener than it is now, and the result is that the office force and the soliciting and estimating force have been expanded, increasing overhead charges. There are far too many plants where the payroll of the office is a fifth to a fourth of the payroll of the producers. A way must be found to stop this trend, and to sell printing with less overhead. It is time to put on thinking-caps and study fundamentals, to learn "where we are at." Let us take a hypothetical case which is doubtless true of scores of cities scattered throughout the United States:

Assume that there are ten sizable printeries in a typical city competing for the run of the work to be had from their home public, which totals \$2,000,000 worth of printing annually, or an average of \$200,000 each. Every one of these printeries has a salaried salesman, who supplements the work of the proprietors in selling. This selling expense may be placed at \$10,000 each,

or 5 per cent of the receipts. If we assume that half the trade comes to each shop anyway, then the cost of selling the other half of the annual production is 10 per cent. We have then \$1,000,000 worth of printing influenced by salesmanship costing \$100,000. This is, no doubt, a fair average condition.

But in this typical city the Goodprint Company finds that it is not getting what it regards as its fair share of the work. There have been too many idle days and too much idle machinery. So it hires another crackerjack salesman with a record, who "controls some work," and sends him out. He is supposed to "create" new business, because he can write advertising and lay out attractive dummies. He is to get orders on a "quality" basis, and he does more or less of this selling.

But he has to secure \$100,000 of work from somewhere to make good, so he brings in, let us say, \$50,000 in business at close prices. Surely half of this work is pulled away from certain of the competitors, and other competitors have felt obliged to pinch prices on work that has been figured lower by this crackerjack solicitor. The Quickprint Company, feeling hurt the most, also engages another salesman, with plenty of suggestion to him that he must increase its output by so much if his job is to last. The total result is \$20,000 of expense added to the selling of printing in that city, and more disposition to cut prices.

Does not this typical instance fairly represent what is going on half the time in half the cities of the country? Printers continually face the problem of how to hold business at profitable prices against active and clever competition. It is a real problem.

In the old days—meaning fifty years back—there was comparatively little soliciting of printing. The printing houses expected the work to come to them. There were some hustling proprietors, but the high-priced salesmen were unknown, and the idea of creating printing had not developed. True, much of the work was competitive, but the shopping customer ran around to the printers for figures instead of having them send men to hang about his office. Putting in the lowest bid was relied on by many printers as the way to get work. To make a profit all too many relied on their ability to squeeze the help, or gave short count, or in some way reduced the quality of the work. Soliciting by modern methods was absolutely unknown.

Looking back fifty years in New York, I recall that De Vinne got printing orders by establishing a reputation for quality. The United States Printing Company made a specialty of colored labels, lowering costs and doing labels better than others, while Hallenbeck specialized upon political work and Polhemus in law printing. Of these very great businesses (two of which have passed away) salesmen did not build up any. Similar conditions existed in Chicago, where the early sessions of the Typothetae were largely taken up with methods of keeping down wages, and discussions of the wrongs inflicted on proprietors by their unappreciative workmen!

I am recalling these things for a purpose—to serve as the background for reminding the trade of conditions at the beginning of the century, when the Franklin clubs and boards of trade first instituted by William B. Brewster were operating. That gentleman is today giving his energies to other lines, but I have enjoyed some talks with him that have brought back forcibly the days when the level of printing prices was raised in every city where his Minneapolis plan was applied, and the costs of selling greatly reduced,

because the proprietors of the printing houses stopped much of the campaigning to get each other's work.

But the time came when "restraint of trade" became a popular slogan, the boards of trade were charged with being trusts, and the entire structure toppled. Then ensued a return to the old methods of sharp competition, followed by the more recent development of high-powered salesmanship.

With the passing years the Government's attitude regarding trusts has changed. We have trusts and combinations in all the industries but ours. This is not quite true as to consolidations, however. Several machinery manufacturers have formed consolidations, as in the cases of Harris-Seybold-Potter and U. P. M.-Kidder, and many of the very large printing plants of Chicago may be regarded as the equivalent of consolidations.

All this suggests: Why cannot the boards of trade be reestablished, with perfectly legal methods, to check competition and reduce the costs of selling? There need follow no increase in costs to the publishers and buyers of printing. The lessened overhead of selling will simply revert to the owners of the printing plants, as it should. Today the boards of trade might:

1. Establish estimating departments, employing experts familiar with the U. T. A. systems to furnish estimates to members on current work. Assume that the work of estimating on a given job is worth \$15. Have the board of trade make such estimate for members for \$10. Assume that such a job is offered to four of the members of a board. The total cost of estimating is reduced from \$60 to \$40, and all the estimates are figured alike, with a reduced chance of errors or temptation to cut prices. Members of the board would become more loyal to the idea of not chopping the established prices if they were recognized as fair. They could cut estimates if desired.

2. Establish departments of assistance for those who find it difficult to meet their notes, and who are thus tempted to cut prices "temporarily." (The theory is that such cuts are temporary, but in practice they often become "permanent"—until bankruptcy follows.) If the strong houses in the trade would club together and assist the weaker ones to carry their notes, all parties would profit. This requires no argument in proof. We are all too familiar with the slashing of prices by printers who know better, but who feel that it is the only way open to meet certain solemn obligations.

3. Develop able engineering departments to study new machines and de-

vices in the trade. This would cut out the very costly method of introducing new machines "on trial." A machine once okayed by the engineers would stand as well as the best-known machines of old, reliable manufacturers. The high cost of introducing and selling the new machines is borne by the printer, although he may not always think so. They would be offered at much lower prices if the trade would take them up on the approval of engineers. Such engineers would naturally constitute research departments for their localities, a thing that is now being urged in some quarters, and is much needed, but which can be done only by means of cooperation.

I trust I have really succeeded in proving to the minds of readers that the industry requires a resumption of boards of trade, and I hope that a new Brewster may be found to set things in motion at an early moment.

Machine-Set Box Heads

By HOLMES DIXON

Box headings of narrow measure for use in ruled forms are usually looked upon with special disfavor by a great many printers, and not without reason is this so, for they are at all times difficult, both in setting and makeup. They are encountered, however, probably more often than any other one kind of job composition. They are usually set in narrow widths or columns, are frequently "bastard" measure—that is, a point or two more or less than pica or half-pica width—and in the narrower measures, as set on the linotype and cut, there may be but one rib on the slug, so that in lockup it teeters out of horizontal. A method of solving these difficulties is given here.

Center every line for box headings on a width of 10½ picas, cut down to desired measure, using this table:

Set headings on slug 10½ picas long. Saw front end of slug first.

Picas Wanted	First Cut	Second Cut
2	6.3	2.
2½	6.6	2.6
3	6.9	3.
3½	7.	3.6
4	7.3	4.
4½	7.6	4.6
5	7.9	5.
5½	8.	5.6
6	8.3	6.
6½	8.6	6.6
7	8.9	7.
7½	9.	7.6
8	9.3	8.
8½	9.6	8.6
9	9.9	9.
9½	10.	9.6
10	10.3	10.

Slugs cut down in accordance with this table will have two ribs on all

widths from 2 picas up to 10½ picas, inclusive. If advertising figure mold is used on typesetting machine, slug widths may go under or over half picas by as much as two points.

Have table set up in convenient size and paste a proof above saw for immediate reference when cutting and trimming. However, a short period of use will place the figures in memory so that it will not be necessary to refer to the table at all.

This method of setting and cutting box headings eliminates teetering, giving two ribs on short slugs so that firm, even lockup is given, and takes care of bastard sizes. Where the system is made a part of regular shop practice, it will not be necessary to mark up copy for the box headings or for any narrow measure. If the linotype operator is left to do his own marking and measuring, as is too often the case, he will waste no time figuring on the narrow widths, and there will be no chance for confusion, misunderstanding, or lost motion.

This system has been given thorough trials in different shops and has been unhesitatingly approved by all printers who have used it. Their endorsement, as well as my own experience with it, has led me to believe it is worth passing on to others.

An Important Detail of Advertising Copy

Probably all of our large American cities, and certainly many of the smaller cities and even towns, have installed dial-operated telephones. As with the many other very new developments in communication, the advertising man, and the printer with a copy department, cannot afford to forget that now the business man usually dials the exchange and number he wants instead of getting "Central's" help.

Therefore, if your community uses the dial system, discard the old method of printing telephone numbers in advertising. In place of setting a number, for example, Lexington 7100, use the form which will aid the person putting in the call, thus: LEXington 7100. Being required to dial the first three letters of the exchange, the person can tell at a glance what these letters are if they are set in capitals and thin-spaced. While this feature is not so vital with a simply spelled exchange name like Lexington, it becomes a real convenience when the exchange is Schuyler or Stuyvesant or some other word of confusing spelling. Attention to this feature will aid your customers, and every such help is appreciated.

There Are Salesmen That Sell, and Other Salesmen

By V. M. HENCH

*Do the customer and
the prospect
welcome the visit of
your salesman?
How do they react to
his sales talk,
appearance, manners?
This article
portrays the salesman
in action;
good and weak points
are revealed.
Pause—read—profit!*

BEING a printing salesman myself, I have watched with keen interest the visitors to our plant. Things that I have learned to avoid, and many points that I have adopted as selling tactics, have been picked up from this practical and varied school of "traveling salesmen."

More paper salesmen visit us than those of any other class. They blow in and stay from three minutes to several hours. Last week Jim Smith, of the Everett Paper House, happened by.

He always says he just "happened by." Jim seems to think it a mistake to let us feel that he made a special visit for us. He is big, wears a stiff collar of doubtful cleanliness, prefers loud shirts and ties, and economizes on his pressing. What he saves on pressing he spends on cigars, and at that he uses them more as chewing tobacco than he does for smoking.

Jim is a gossip. He believes he can sell paper by telling us what folks down his way think of Smith or of Hoover. He's a sport, and keeps up with the football scores all over the state. Jim thinks a lot of little Jim, too, judging from all he tells us of the boy's abilities and precocities.

But Jim *must* sell paper to somebody, for he tells us of orders of two cars here, and three cars there (generally of sulphite bond), that he took today, yesterday, or last week. After all, perhaps he has a niche into which he fits. He serves the cheap, quantity printer, and he brings cheer to the dull small plant with all his chatty, good-natured, coarse gossip.

Has he a greater future? Not unless he cleans up and puts his mind on papers and printers. But good luck to him; he can teach some of us what *not* to do, and that is almost as valuable as *what* to do in many cases.

Joe Steep is another regular visitor. Unlike Jim, he is neat, and very pleasing in appearance. His round, good-humored face shows every sign of the daily use of shaving-stick and razor.

Unfortunately, though, Joe doesn't know a great deal about his job. On nearly every visit we can tell him of a new paper that "he hadn't heard about yet." He is not quick at recognizing

papers of which—though he has seen them before—he does not sell much. Sometimes we wonder how he fails to catch the enthusiasm that new, beautiful paper should awaken in the mind of every paper salesman or printer.

But Joe succeeds in selling paper. He sells because he is often here. He's

on the job, and gets back "specially to see us" again and again. And he never lets an opportunity slip to be of use to us. He'll telephone or wire the house for a rush order. He may have never seen a paper that we are trying to match, but he'll find out what it is and write us about it. He's a good, plodding, loyal employe of his company, and a regular, cheerful, courteous visitor within our gates.

With a tiny infusion of love of papers—an ability to thrill at a beautiful job, fresh from the press, and breathing the power of paper, ink, and type properly chosen and combined—Joe would leap up into the thinned ranks of "super-salesmen." He may never attain the goal, but he'll always be welcomed for the pleasing qualities of his personality and the persistence of his efforts. Others of limited abilities would do well to model themselves upon Joe's methods of salesmanship.

And then there is Benton—but you must wait to hear of him, for I will save the best for the last.

Many strangers there are, or almost strangers, who visit us infrequently. They come from engraving houses, all kinds of machine companies, soap manufacturers, etc. They may be divided into three classes. In class No. 1 is the man who speaks as follows:

"I stopped in to see if you needed any paper towels today? No? Well, here's my card, and I hope that you will remember our house when next ordering. Thank you. Good morning!"

Salesmen in this group are usually seedy-looking. They have a blank expression, a look of almost conscious failure. The great mill of "work to eat" has caught them, and holds them with iron bands to an occupation entirely distasteful and uncongenial. What we would like to say to them is: "Break loose before you work deeper into the rut. It will help you to find your place, and help salesmen as a whole all over the world."

In class No. 2 is the blustering, overwhelming "I-will-be-heard" salesman. Unlike No. 1, he has a smoldering fire in his eyes. He *will* sell, and from the moment he steps inside the room one feels the intensity of his plea, and

Business Demands FACTS!

BUSINESS profits only when its actions are based on facts. Theories that do not stand up under the test of facts become fallacies. ¶ The business man who says his business does not require good printing, is only voicing a fallacy that has been exploded long ago. ¶ There is not a large, successful business in America that does not use good printing. Look at the advertising pieces of the nationally noted manufacturers—automobile, electric appliance, clothing and others. ¶ Equally convincing are the samples of fine printing we have produced for eminently successful firms throughout the U. S.

The Hugh Stephens Press



JEFFERSON CITY, Mo.

House-organ advertisement

hears it in his rapid, overflowing description of his folding or numbering machine. He is working against great odds, for he and his fellows in class No. 2 are usually unattractive. They are perhaps unconsciously trying to overcome a displeasing personality by high-tension salesmanship. They urge, they beg, they literally talk down objections the buyer may raise. Often they sell; yes, they sell through sheer force. We wish them well, for their courage is admirable. But may time teach them to cultivate the kind of intensity that comes from joy of the game, and to smother the bullying as much as may be possible.

Class No. 3 contains the quiet, capable, self-respecting salesman who loves his work. He meets the buyer shoulder to shoulder. He looks him squarely in the eye. He never slinks out when first he encounters indifferences. But he never blusters. He maneuvers. Usually he talks little for the first fifteen minutes, and tries to have the buyer tell him *his* problems. His personal cleanliness, his quiet restraint, his attention to the buyer's talk, unconsciously develop confidence in the buyer's mind.

When this visitor gradually begins to talk, to "sell" his machine or product, he appears to the buyer, not as a salesman, but as a counselor, an expert in a matter which is of great importance to the buyer himself. It is to salesmen like this that we owe much in the way of knowledge and progress.

Now comes Benton. Except that he is not a stranger, but a frequent visitor, he may be described as one of class No. 3. He has become, to many alert printing plants, one of their most valuable associates. His contact with the outside world of printers enables him to gather specimens of work, vital ideas of salesmanship, valuable bits of mechanical information, welcome news of new appliances, inks, and types. His visit, with his store of knowledge of the printer's problems, leaves behind tangible evidence of his ability.

The printer thinks of Benton when he puts his next folder on a new paper that Benton showed him. He is grateful to Benton for putting him wise to a group of cuts Benton used in a recent dummy. He remembers that it was Benton who told him of the automatic typewriter that has proved such a successful venture for certain work.

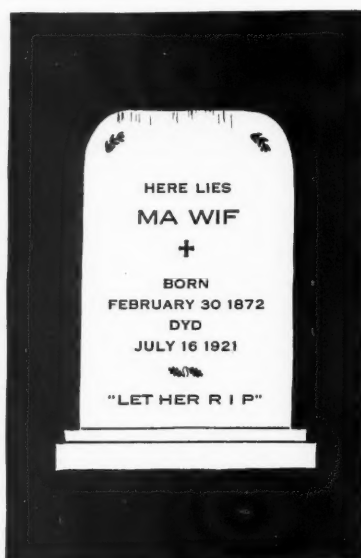
And so it goes. Such salesmanship as Benton's breeds confidence, and, better still, gratitude. When we printers realize that one salesman is working for *us* as well as for his company, and working with intelligence and capacity, then that salesman steps up to his place as "super-salesman." And

rarely will he fall. For the thrill of the selling, the pleasure of his knowledge of the printer's gratitude, the great satisfaction and greater ambition that come with success, send him on, learning more, teaching more, selling more.

The Scotchman Was Right!

[EDITOR'S NOTE.—The following effective copy was used in the 3 by 4¼ booklet of which the cover is reproduced below. The booklet, which was compiled, printed, and published by the Smith Printing Company, Vineland, New Jersey, is a fine example of friendly, jocular, but constructive printed salesmanship.]

Perhaps you have often heard the story of the Scotchman who, after his beloved wife had been laid at rest, decided to erect a monument upon the ground that contained her remains.



Cover of advertising booklet by the Smith Printing Company, Vineland, New Jersey

After considerable shopping around he finally selected a suitable blank stone at a price in accord with his intended expenditure. Upon inquiry as to cost of inscribing, he learned from the sculptor that the inscription would cost so much a letter, punctuation marks to count the same as letters.

The bereft husband returned home in order that he might give this very important and perplexing situation a thorough study before ordering the inscription engraved on the monument. Quite some time had elapsed before he finally decided upon the epitaph, and then only after several conferences with the sculptor. The results are shown on the front page of this little brochure of ours.

In all sincerity the Scotchman was right. He knew who his wife was; her name was foremost in his daily walks

of life. But how was the public to know this? After his death their family name would pass out of existence. He was doubly sincere in the phrase "Let Her Rest in Peace." But, while space did not permit the sculptor to spell out the last three words, the omission of the periods after the letters *R I P* to show that they were abbreviated reversed the entire meaning of the epitaph. The Scotchman was right. He knew—but did the public?

The mails are flooded with publicity matter today that is exactly like the Scotchman's epitaph—merely so much paper and ink, which will be relegated to the wastebasket without a perusal.

It takes a real live printer, one who has had years of experience in promoting publicity—one with a staff of men who are experts in their particular calling along these lines—one who can provide counsel and research concerning the commodity which is to be exploited, to prepare your advertising.

You may think that you are right in your present sales talks or publicity matter—perhaps you are—but it will cost only your "stenog's" time to find out whether or not we can be of any really worthwhile assistance to you no matter what the project might be. We'll be frank in disseminating our viewpoint, our plans, and our ideas—our services are yours. Let's both be Scotch for an interview, at least.

Just jingle the phone and ask for 25-Vineland, or say the word to your "stenog" and our ambling nag will bring comfort to your perplexed brain and relieve you of that heavy burden. You'll then be "getting somewhere."

Electrical Impulses Changed to Pictures Instantly

During the Radio World's Fair, held at Madison Square Garden, New York city, in September, the Westinghouse Electric and Manufacturing Company displayed a remarkable piece of radio-photo apparatus. This instrument is capable of taking electrical impulses from the air and converting them into complete photographs in less than a minute. Its work was demonstrated with the use of wires, as no radio wave channel had been assigned for this purpose, but it will function by radio equally well except for the slight handicaps of fading and static which now sometimes bother the listener. A picture 5 by 8 inches in size can be built up in less than one minute. The Westinghouse equipment utilizes the standard photographic processes for making pictures, simply exposing the sensitized paper to light.

"Service"—It Means So Little and Is Used So Much

By W. CALVER MOORE

*This carries a punch!
"Service," the
root of all the evil in
Wilson's copy,
is the dull misnomer
that nullifies
many costly messages
from printers.
What is its meaning?
Not a thing,
unless you advertise
real cases of
service that will serve*

THE Edgemont Printing Company was one of the numerous business enterprises that are started in high hopes and then, after being pushed along to a certain point, seem to hang fire. Wilson had installed modern presses and equipment when he began business six years before, and had kept the plant up to date in every respect. He was a hard worker and was surrounded by a loyal force of men. While he had a fairly regular volume of business considering the size of the town, he had gotten just so far and could get no farther. "What's the matter with this business?" he had asked himself more than once, but the answer did not present itself.

Some men would have gone on indefinitely under such conditions. Business has its full quota of near failures who seek an alibi rather than the real reason for their lack of progress. Wilson was made of better stuff. He decided to apply to his business the kind of analysis that, he noticed, many large corporations were practicing under the name of research. One morning, bright and early, he entered his office with a step that hinted at an epochal decision. He was ready for action.

Wilson had decided to "sit on the fence and watch himself go by." He was going to get the outsider's viewpoint of the whole proposition. What was more, he would do it before he did anything else that day, no matter what its importance might appear to be. Nothing could be more vital than to find out where his business was going, if anywhere. The time had come to make a dead stop and then look ahead to see what the future held.

He hung up his hat and coat and turned to his desk. There was his mail. Very well; just let it stay there. Some proofs and estimates. All right, let them wait. A man cannot rub his nose in the grass and get a perspective of the landscape at the same time.

"Miss Miller," he called to his secretary, "cut off all telephone calls and don't let anybody disturb me. No visitors either from inside or out. When Mr. Feathers comes back from the West End Tire Company send him in, but no others, please."

Thus having prepared the stage, Wilson started action. Sitting down at his desk, he drew out a blank sheet of paper and said, with all the assurance of a high-priced, cold-blooded expert:

"Mr. Wilson, I am going to analyze your business. First, it has certain primary functions, the same as any other business. They are production, finance, and marketing." He wrote these words on the sheet of paper.

"Taking these fundamentals in the order named, we will consider production first. It depends on your plant equipment and the inside organization. You now have a modern, well-equipped plant which is being run by faithful and competent men, as good a composing-room foreman as there is in the Beaver Valley, and a head pressman that knows his business. Your office force is well trained in estimating and in buying supplies, and the printing turned out by your establishment is about as satisfactory in every way as it could be. Your prices are right, and you deliver according to promise. Your people are uniformly courteous. No, the trouble we are seeking cannot be found in plant or inside organization. However, like a great many large business concerns you are not making money, although you have solved your production problem.

"Now, let us turn to finance. You started out with several thousand dollars of capital left over after buying your plant. You have a good line of credit with the paper houses. You have picked your customers carefully, kept your collections in good shape, and suffered very few losses from bad accounts. You have sufficient capital for the proper operation of your business. It is your own, so you don't have to pay interest on a lot of borrowed money. On the whole, you are in a nice position, practically free of debt, and if you were a quitter you could probably sell out at a neat little profit on your investment. No, your trouble doesn't seem to be financial, so we can cross that off the list," and he suited the action to the word.

"Next, we come to the third function, marketing. In these days your marketing efforts must combine two factors, personal salesmanship and advertising," and he wrote these two factors under the general heading.

"Your outside man, Jim Feathers, is just as good in his place as your inside men. He has a splendid following, is well liked, and has been holding up his end, even if he has not made any remarkable strides. There's nothing wrong with Jim, so now we are down to the question of your advertising. We shall look it over for the dusky gentleman in the woodpile. Let me see your scrapbook, please." The analysis was delayed at this point while Wilson searchingly examined the contents of this book.

"Now, Mr. Wilson," he continued, "I presume these are fair samples of your direct-mail advertising. Let's analyze a couple of them. Take this blotter, for instance. It is neatly printed on nice stock, and reads: 'Try Us for Good Printing Service. Booklets, Folders, Letterheads, Envelopes. All Kinds of Commercial Printing and Bookbinding. Edgemont Printing Company, Arcade Building.' An advertisement of the same wording was used in the local newspaper for some time, as I can see by this clipping with the dates marked.

"Well, Mr. Wilson, there's nothing in that to offend the clergy or excite the rabble, and it cannot be criticized

as a bad influence on the young. However, I can't see how it would have much attraction to possible customers, either. It is just deadly dull!"

"I suppose I'll have to admit the justness of your criticism," he answered himself, "but you know how we do that sort of thing—"

"Yes, you do it in a perfunctory way, and that is right where some of your trouble lies. We're getting hot!"

Wilson could see that he had made a good point with himself.

"Next we'll take up this envelope stuffer," he continued. "I can see, from the character of the stock, that it was printed on the trimmings of a job that cut to considerable waste because your customer had his own ideas about the kind of paper he wanted and you couldn't change his mind. It reads: 'Our Printing Service Will Please You. When in Need of Anything in Our Line Call Main 971. All Kinds of Commercial Printing and Bookbinding at Reasonable Rates,' and so on, about the same as the other.

"All your circulars and newspaper advertisements are pretty much alike. Slight difference in style of composition here and there, but the same dead and uninspiring phraseology. I note that you place emphasis upon the word 'Service' all through."

At this point the door of Wilson's office opened and Jim Feathers entered with a hearty, "Good morning, chief!"

"Hello, Jim," Wilson responded. "Have a seat. I'm analyzing our business from start to finish."

"Yes?" replied Feathers in a tone of increasing interest.

"You know," his employer continued, "we have not exactly been setting the river on fire for some time lately."

"I know," Feathers conceded, "and I have been making special efforts to get ahead. I was over to Swinton's this morning and at last—"

"Never mind about Swinton just now," Wilson interrupted him. "I am studying business principles this morning, and to do that I must close my mind to all details for a little while. I told Miss Miller that I wouldn't see a soul except you, and I haven't looked at the stuff there on my desk."

Feathers was all attention.

"You see, Jim," Wilson went on, "you and I have had our noses too close to the grindstone. Hard work and attention to business are all right, but we have been doing our best along that line without getting anywhere, so I decided that a bit of thinking might help. I shut myself in here to study. I have been taking the business apart to see what makes the wheels go, analyzing one factor at a time, much as I imag-

ine an industrial engineer would do. I have studied our production, finance, and marketing. Just as you came in I had eliminated you and started on the matter of advertising."

"Eliminated?" Feathers repeated the word. "That has rather an uncomfortable sound, chief. You don't mean I'm benched, do you?"

A COPY IDEA



Buried Treasure

RICHER hoards than pirates ever dreamed of are buried in your mailing list. It may be a list of customers or it may be a list of prospects. But gold is there—plenty of it.

Get aboard with us and we will lead you straight to Treasure Island. Write today for free samples.

Effective copy from enclosure by Watson-Jones, Incorporated, San Diego, California

"Of course not, Jim. I don't mean it in that sense. I have been looking for the hidden weakness in our general setup." Then Wilson explained how he had put himself in the position of an outside business expert, taking under consideration the equipment of this plant, the organization, and finally the two divisions of marketing—personal salesmanship and advertising.

"Now, Jim," Wilson resumed, "I notice that we put most of our advertising emphasis on the word 'service.' I wish you would place your right hand on the telephone book, look me in the eye, and tell me, what *is* this indefinite thing we call 'service'?"

"Why," Feathers answered, "why, you see—Oh, how in the name of—"

"Precisely! That's just what I thought it was," continued Wilson. "You took the words right out of my mouth. Likewise, I am beginning to

suspect that the word paints the same lurid picture on the mind of the average prospect. To put it in another way, all we have to do is say 'Service,' and anybody who hears it gives us an order at once. It's wonderful, isn't it?"

"I should say it was," Feathers replied hesitantly, "only—"

"Yes. That's the trouble. Only they don't," his employer interrupted him. "Nevertheless, we do render service, Jim, and it is a kind that we can talk about. For instance, do you remember what we did for Barnham & Company about three weeks ago? Remember how we showed them a saving of considerable money by working their little shipping-label form in on the edge of the sheet when they ordered those odd-size sales blanks?"

"I should think I do!"

"Well, I figured it out," Wilson went on, "and we made them a gift of about thirty-six dollars' worth of those little labels. Old Barnham was so pleased he almost thanked us. I'm going to work that up into an ad. that won't have a word about 'service,' but will start off by saying, 'Let us tell you how we saved a customer thirty-six dollars,' or 'We gave a customer thirty-six dollars' worth of printing without charge to him or cost to us,' and I'll follow that up by suggesting that if we had a chance to study a man's printing problems we might be able to save money for him."

"That would make a real ad.," Feathers replied with enthusiasm.

"Then you may recall the time when the Erie Novelty Company asked us for an estimate on fifty thousand booklets with envelopes. You figured out that they could use a booklet with a paper clip on it and just address the first page, and the saving more than paid for the cost of an extra color and made a better job for their purpose. And do you still remember how quickly they gave us the order when you showed them the dummy and estimate and told them of the additional saving through not needing half a dozen girls to stuff the booklets into the envelopes? Remember how they didn't even consider asking estimates on the same kind of job from other printers, and the profit we made?"

"Yes, sir, I certainly do remember!"

"Well, I'm going to work that up into another ad. that won't speak a word about 'service,' but will start, 'One of our ideas that saved money and made a better job,' or, 'A printer's idea that turned into a business man's profit,' or something of that kind."

"Keep it up!" Feathers encouraged his inspired employer, who was just getting warmed up to the subject.

"Oh, there are plenty of cases where we actually gave service, Jim—plenty of them. For instance, there was the time we ran all night to get out that special broadside for Greenameyer & Grift. That's service, my boy, only nobody knows what we mean when we say it that way! So I'm going to write a card that will start off, 'We gave the night to save the day.' How's that for a hot one? Won't that get 'em?"

"That's a peach!"

"And you know how many places you've gone to and offered to inspect their printed blanks and wrap the stuff in nice, clean paper and straighten it all out, and found they were in need of something we ought to print for them right away? Well, that's service, and we ought to tell the world about it."

"We might call that idea something like 'Periodical Inspection Service,'" Feathers suggested quickly.

"No, I don't want to use the much-abused word even then. We might call it our 'Plan of Periodical Inspection,' and we'll offer to apply it every so often for any customers whose business makes it appropriate. It should help them, and at the same time it will enable you to get their orders before they realize their supplies are low and start asking some of our competitors for estimates on these jobs."

"The idea appeals to me," Feathers responded with enthusiasm.

"Then," Wilson continued, "you recall the time we decided that Heyman was not getting in all the orders he should by running advertisements in the newspapers and replying to the few inquiries he received by a series of form letters? We lifted the main arguments out of his advertisements, got up a nice series of circulars, and persuaded him to mail them out to a picked list at intervals of two weeks, and he got so much additional business that he had to add a wing to his factory. Remember?"

"If I forgot everything else I'd remember that," was Feathers' reply as he awaited the next inspiration.

"Well, I'm going to work up an ad. from that which will say, 'How enlarging on facts enlarged a factory,' or something of the kind."

"That gets my vote," answered Feathers. "Come to think of it, we've turned a lot of cute tricks for various and sundry clients, as the lawyers say, but the trouble is that we have been keeping them all a secret. All we've been saying is 'Service,' and I'll have to admit you had my 'Angora' when you asked me to define it. Chief, we are on the right track at last. And you know I was going to tell you about my talk with Swinton?"

"O, yes. How did you make out with him after all his hesitating?"

"I got his order. Two hundred thousand, three colors. He took the best stock we figured on, too. And, do you know what landed him? Here it is,"

and he tugged at his pocket until he drew forth a crumpled sheet of paper. "I drew him this picture! Imagine me an artist! Can you tell what it is?"

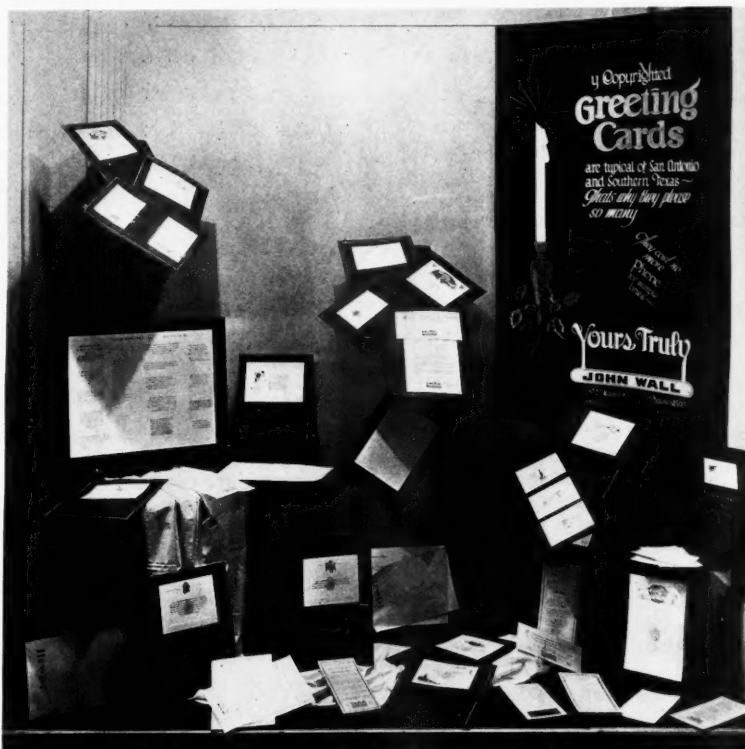
"I know what it is without even looking at it, Jim. It's 'service.'"

Window Displays Sell Christmas Cards

By A. B. ASHBY

JOHN WALL, a printer of San Antonio, cuts himself a slice of the greeting-card business at Christmas-time by a method that should be of

A brief description of the strong points of the display might be of value to printers who employ this method of publicity. First, the window-shopper's



San Antonio (Texas) printer developed business with this striking display placed in the lobby of local movie theater

interest and value to other printers who handle such trade.

Knowing that most of the Christmas shopping is done from window displays, John Wall puts his greeting cards where they will command attention a few weeks before the holidays.

The accompanying photograph is that of a display of cards exhibited by Mr. Wall in the lobby of one of the most popular theaters of San Antonio. Here, for a nominal sum, a window was leased for December, and it is estimated that every week between twenty-five and thirty thousand theatergoers pause to view the displays before and after the performances.

attention is attracted to the display by reason of the color scheme (which is lost in the photograph) and the excellent lighting of the window. Besides the large Christmas showcard, which tells the story, the cards are mounted on red and green mat boards which form a contrast to the lighter background and cause them to stand out in a pleasing manner. The apparent careless arrangement of the cards breaks the severity of the display and adds a touch of interest. The card display is changed with the program of the theater in order to keep new samples before patrons of the playhouse who go there for recreation week after week.

Must Type, Like a Juggler, Convince Through Its Tricks?

By GEORGE FRENCH

READERS of advertising are in danger of assuming that type has lost its virtue as a medium for expressing ideas or desires in the usual forms of usage. Of late type has been subjected to the fantasies of designers to an extent where its capacity for sinning against all good taste and clarity has been plentifully paraded. The question arises, Has type lost its power to express ideas? Is it necessary, in order to make it the medium for attracting favorable attention, and in the formation of texts for advertising masses of reading matter, to warp and contort the forms of appeals conveyed to the eye by typography? Must type be primarily a clever acrobat?

The modern fashions in advertising design have been stressed violently for a considerable period, during which their character has been changed many times. Is there now some evidence of a return to sanity? Has the extreme new style of typography proved effective? Or must it be set aside as one more futile effort to make advertising effective only through making it fantastic? There is some basis for at least a hope that the period of attempts to make typography stand on its head, as one may say, and thus persuade readers to buy the latest type of face grease and shaving cream, may be on the wane.

Is typography to be considered the goal, or a means to the goal?


Does type on a slant sell more soap than straight, normal lines of type?

Will the exertion of deciphering illegible type faces stimulate a desire to purchase?

habit of paying for unproductive advertising. Notice that examples have been chosen which are well enough designed to retain their quality characteristics when so reduced in size. Ten examples will be shown and discussed.

Figure 1 was $3\frac{3}{4}$ by $3\frac{3}{4}$ inches in size, almost a perfect square, if we reckon the extreme length of the rules used. If the rules had been one-eighth inch longer, and if we imagine side rules as well as top-and-bottom rules, the piece would have been a perfect optical square, as it should have been to merit the entire approval of the observing eyes. An optical square is one-tenth wider than it is high, by actual measure. The typography is fine, making a pleasing picture, with a touch of decoration that is quite adequate for a small piece like this. It is a newspaper advertisement, and the most meticulous critic could only suggest that the rules at top and bottom might have been composed of three lines instead of five, and could have been opened up a bit more to give a better effect than is achieved in the setup here shown.

Figure 2 is a page in *The Saturday Evening Post*, $9\frac{1}{4}$ by $12\frac{1}{4}$ inches in size. It certainly was very simple and strong, easily read, and one of the half-dozen notably good examples of blended typography and illustration in that issue of the magazine. It was agreeable to the eye. It could not be ignored; the restrained, compact text could be absorbed in a fraction of a minute. It is safe

 An apartment hotel where the dream of fine living comes true!

*Simplex or Terraced Duplex Apts.
Unfurnished or Furnished
Complete Hotel Service
Transient or Lease*

THE DORSET
THIRTY WEST FIFTY-FOURTH
Adjoining Fifth Avenue

Fig. 1

In pursuit of this faint and unauthenticated renaissance of common sense in advertising typography, let us glance at illustrations in reduced size of some advertising pieces put forth by companies assuredly not in the

THE SATURDAY EVENING POST
DE SOTO SIX



**--INCOMPARABLE VALUE
IN A LOW-PRICED SIX**

Nothing so brilliant and revolutionary in its field. See it—ride in it—and recognize that, in the DeSoto Six, Chrysler engineering and manufacturing genius surmounts price limitations to a degree that upsets all existing standards.

DE SOTO MOTOR CORPORATION (Division of Chrysler Corporation), Detroit, Michigan

Fig. 2



W

HEN YOU think of Big Game—how about the Camel? A Knox Camel Coat is perfect for all Big Games. \$125 to \$200.

KNOX
THE HATTER

Fig. 3

to presume that it was read and understood by a large percentage of readers of the paper. That is what an advertisement is for. Probably not one person was critical of the typographic form,

STETSON HATS



Styled for Young Men



Stetson style appeals to young men of all ages. The name Stetson implies correctness to those who know style, just as it implies quality to those who know Stetson.

At Leading Hatters

Fig. 4

and but few noticed anything peculiar about it. It just merely was taken in by the passing eyes, and the message passed on to the brains behind the eyes. This ad. serves its purpose well.

Figure 3 is eccentric without being absurd, made so by spacing and the handling of the decorative feature and the exaggerated capital W. The lines of type are happily few, and as conventional as the most insistent purist could require. The advertisement has great pulling power. Its size was 3% by 4% inches, practically what is known as the French "Golden Section." In the newspaper page where it was placed it dominated eye attraction, despite its small size; and it had the merit of taxing the eye but a few seconds in getting its full advertising import.

And now observe Fig. 4, another hat advertisement, 6 by 9% inches in size, also from a newspaper. It is a very good advertisement, in proportions almost exactly conforming to the rule of the "Golden Section," and conservative in typography, having an illustration and a decorative feature. That the block of type matter does not harmonize with any other di-



Last Call—

To get your name in the
New Telephone Directory

Last Call—

For business, residence or advertising listings or changes, please get in touch with the nearest Business Office. You will find it listed in the front of your Telephone Directory.



NEW YORK TELEPHONE COMPANY

Fig. 5

mension is a fault. It should have been the width of the rule inclosing the hat, and might have had about as many more words; and the "At Leading Hatters" line might have been broken into two lines, and thus made to balance the decorative mark—then the whole piece would have been a 100 per cent illustration of the theme of this article. As it is, it may be suggested that the Knox advertisement actually

achieved an equal amount of display notice with the use of something like one-fourth the space, and probably at a proportionately lower cost for the space utilized.

Figure 5 is a strictly conventional piece, so far as the typography is concerned—a newspaper advertisement of about the same proportions as those of the Stetson-hat piece. It calls for no special comment. It shows exactly what it is—an admirable piece of advertising typography, very noticeable on the page where it was placed, and giving odds to no other advertisement thereabouts.

Figure 6 was a magazine page. The type features are so handled as not to distract attention by unique outlines or arrangement, nor detract an iota from the punch and vigor and attraction of the big engraving; in fact, they enhance its value by rectifying its balance. The top type line is an innovation. The whole is a lesson in attractive display with sufficient flavor of novelty and modernity, without any of the repulsion so prevalent in many advertisements aiming toward the same goal, but falling short by a good margin.

Figure 7 was a newspaper advertisement, 7% by 10% inches in size, not especially well designed, yet conveying something of the distinction of the exclusive shop advertised. But the

Have you tried it **AFTER SHAVING?**



**EXHILARATES!
COOLS!
PROTECTS!**

AFTER your next shave, A Shave Listerine on the face full strength.

What a nice reaction. Cooling! A new sense of vigor and freshness. Amazing stimulation for tired skin. And all the usual morning and evening gear at once. Also you have the satisfaction of knowing that the antiseptic medicinal oils of Listerine are enemies of infection.

One trial of Listerine this way will win you. Why not today? Listerine Pharmaceutical Company, St. Louis, Mo., U. S. A.

Have you tried the new Listerine **SHAVING CREAM?** Comb your skin with your fingers and keep it wet. Listerine, the outstanding electrolytic cream, is every comfort.

LISTERINE
THE SAFE ANTISEPTIC

Fig. 6



Men's Clothes

HATS SHOES FURNISHINGS


The gratifying success achieved by the Pinna-made clothes for gentlemen, we accept with appreciation as a tribute to the soundness of the policies on which this important branch of our business has been built.

The underlying thought in which we have arrived at the De Pinna-made clothes shall be in the best of good taste, and to retain this end they are made in our own tailor shops, here in New York, of imported woolsens woven in England and Scotland especially for us.

You are invited to review our Fall and Winter suits and overcoats, exclusive in colorings, patterns and weaves, now being shown on the spacious ground floor of our new building.

DE PINNA
Importers and Outfitters
5th Avenue at 52nd Street

Fig. 7



CHASE

In the Brass and Copper Business
— A NEW TRADEMARK —

CHASE ALPHA BRASS PIPE, ONE OF MANY CHASE BRASS
AND COPPER PRODUCTS, WILL USE THIS MARK

THIS MARK HAS BEEN FOR THE CHASE BRASS & COPPER CO., BY FRED H. COOPER

Fig. 8

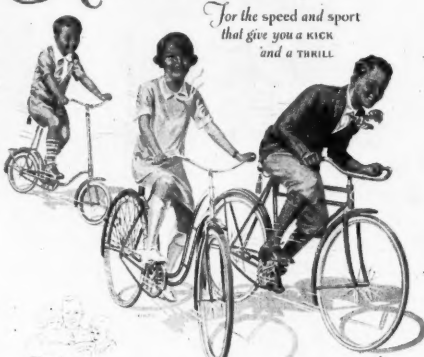
second display line detracts from the otherwise general charm of rightness. It suggests a bit of study and experimentation on the part of the typographer or designer. The piece does no violence to the traditional ideas of type handling, at the least, and it was a very dominating feature of the page upon which it was placed. The copy is stilted, commonplace, and without buyer attraction; but it will be read because of the name of the concern—in that respect a load upon the factor of prestige.

Figure 8 is the left-hand page of a two-page spread in *The Saturday Evening Post*, involving an extreme space of $9\frac{1}{4}$ by $12\frac{1}{4}$ inches, though a design like this rather requires that the dimensions of the paper leaf be considered with it. It is a unique piece of typography, the hand lettering so like type as to come into the same category. Not a great deal can be said of it, except that it is extremely attractive and does not do violence to any well-grounded ideas about the use of type. It is prodigal of white space, as advertisers of today have wisely learned to be. It at least shows that type does not have to be made to climb a high hill nor tumble into a bottomless abyss to shape up into attractive reading units of convincing advertising matter.

THE SATURDAY EVENING POST

Ride a Bike...

For the speed and sport
that give you a KICK
and a THRILL



The Booklet
"Cyclists' Logical Way to Happier Days"

A Few Good Things to See You
A hand-drawn illustrated booklet with
pictures of beautiful people riding
and why they think more is nothing
but cycling for children, the parents
too, with splendid stories—both
amusing and instructive.
Just write your name and address on a
postcard and send for it.

The Cycle Trader of America
Room 4, 101, and Building, 200 West
45th St., New York City, and you will
receive one of these booklets promptly.

To school in a hurry, back home in a hurry.
On errands for mother or picnics for us,
for Bike and for Scooter, each kid is a roofer.
For they carry us round without worry or fuss.
In cold or warm weather, we pals stick together.
We Bike, path or pike, where we like, every day.
There's never a better good health-and-fun getter.
So Scooters and Bikes get our hip-hip hooray!


Your Local DEALER will show latest models.

Fig. 9

Figure 9 is from a flat-form magazine page, $9\frac{1}{4}$ by $12\frac{1}{4}$ inches. It is the best "bike" advertisement this writer has ever seen, and he has viewed many hundreds. The typography is not remarkable, but neither is it jazzy. It harmonizes with the jolly illustration, which does precisely illustrate the mo-


tive of the advertisement. It is cleverly done, mainly because it is unassuming, ordinary, and not pushing to the front to "hog" attention. The advertisement was printed in red-brown and blue ink, colors not considered as harmonious; but the combination was effective.

Let Fig. 10 represent a markedly successful attempt to make use of the modern idea of jazz without jazzing the piece. There is no degradation of typography, and in the makeup of the page the clever decorative unit balances the strong type unit. It was a magazine page, $5\frac{1}{2}$ by 8 inches, the conventional size, and a little short to meet the requirements of the "Golden Section." It looks quite unexceptional, as it is. Not one of the four units is unusual in anything, but the whole advertisement is remarkable. Search the magazines of the month of issue for one as well designed as this. The typographic units are notable for their conformity rather than their novelty; and they are properly placed in relation to the controlling motive of the advertisement, which is Polish and strong in physique. In the first place, there is nothing in this piece to offend, or especially to challenge, the eye; it is first claimed by the decorative silhouette and instantly passed on to the type mass, which is the vital part of the ad.



JOSEPH CONRAD
called ZEROMSKI
the greatest master
of Polish Literature

Two octavo volumes,
boxed, price, \$6.00



ALFRED A. KNOPF
Publisher, N. Y.

ASHES

STEFAN ZEROMSKI

A tale of endurance and heroic sacrifice after the Partition of Poland, when patriots, in the struggle to free their native land, led in the legions of Napoleon. A work of majestic power, on the colossal scale of *War and Peace* and *The Dynasts*. One of the supreme European classics, and the masterpiece of his country's greatest modern writer.

Fig. 10

A Better Advertising Checking System for Newspapers

By DONALD J. WICKIZER

MANY publishers of newspapers would think the millennium had arrived if they could always mail all monthly advertising invoices on the first of each month, and receive payment from advertising agencies on their discount date without requests for lost checking copies. Given below is a system which accomplishes both of these things. A careful reading will enable you to duplicate this system and accomplish similarly helpful results with your own newspaper.

A duplicate invoice form, simple to handle, provides the necessary saving in time, and a new method of handling tear sheets eliminates the "missing checking copy" nuisance finally and very definitely.

The old-time method of posting all items to a ledger and later copying them on a statement blank for the customer required far too much time and labor. Statements under this system were sel-

dom ready even by the tenth of the month. But the new visible multiple-ring binder solved the problem of making a duplicate system which was easy to operate and maintain.

ried under alphabetical indexes, and thirty-two accounts are visible to the eye on each index page.

Advertising is checked daily direct from the newspaper to these sheets.

Advertisement for Month of <u>August</u>									
DEMOCRAT (Weekly)					JOURNAL (Daily)				
Date	Number	Line	Amount	Balance	Date	Number	Line	Amount	Balance
1					1				
2					2			252	536
3					3				
4					4				
5					5				
6					6				
7					7			44	924
8					8				
9					9			27	567
10					10				
11					11				
12					12				
13					13				
14					14			44	924
15					15				
16					16			252	536
17					17				
18					18				
19					19				
20					20				
21					21				
22					22				
23					23				
24					24				
25					25				
26					26				
27					27				
28					28			44	924
29					29				
30					30			252	536
31					31				
Total					Total			4947	

Advertiser		City		State	
Chesterfield		New York City		N.Y.	

IN ACCOUNT WITH		PUBLISHERS OF	
TIPPECANOE PRESS		WHITE COUNTY DEMOCRAT	
		THE EVENING JOURNAL	
		(DAILY)	
		MONTICELLO, INDIANA	

TERMS		PHONE 12	
DATE	DESCRIPTION	CHARGES	CREDIT
	Amount Brought Forward		
	Journal Advs. for August	4947	
	From Adv. fee		

This complete invoice is stapled to the tear sheets, and they are mailed first class

As shown in the accompanying illustration, the duplicate sheets are car-

The left side of the form has spaces for each day of the month and one section for each of our two publications. The amount of space is entered directly opposite the date, and the charge is also entered at the same time.

Thus by checking your advertising daily a complete itemized invoice is always ready for the customer, and on the last day of the month the book-keeper may total the columns and



The multiple-ring binder permits as many as thirty-two accounts to be visible on one page, and the invoices can be readily detached

carry the total to the statement form on the right. Here any deductions, credits, or other necessary changes can be made, and the invoice is then ready to be mailed to the agency.

The bookkeeper uses a file drawer with a letter folder for every advertiser and has collected all checking copies, or tear sheets, for the elapsed month. When the invoice is ready the tear sheets are taken from the file and the invoice placed with them. To help identify this package a blue outside wrapper is put behind the last tear sheet and the whole stapled at the top, so that the invoice cannot become detached. Then, when folded, the blue wrapper comes on the outside and is printed with name of the newspaper, town, and state, and, in large type: "Important—Your Tear Sheets and Invoice. Attention Checking Department." A rubber band is placed around it also, to hold all material.

On the invoice we attach a colored gummed label bearing this wording: "Complete tear sheets for the dates covered by this invoice are attached. This should be okayed without delay."

The material is placed in a No. 11 kraft envelope with similar wording on the outside, and this helps to carry the letter to the right department of the agency. Such letters are always mailed first class to get attention.

Most large agencies have first-class mail opened before distributing it to the various departments, and for that reason we adopted the blue wrapper for enfolding tear sheets. We were afraid that otherwise the folded tear sheets would at times get thrown into

Advertising

For Month of _____ 192__

**Important
Complete Tear Sheets
And Invoice**

THE EVENING JOURNAL—DAILY—WHITE COUNTY DEMOCRAT—WEEKLY—MONTICELLO, INDIANA
Typesetter Press, Inc., Publishers

THE EVENING JOURNAL—DAILY—WHITE COUNTY DEMOCRAT—WEEKLY—MONTICELLO, INDIANA
Typesetter Press, Inc., Publishers

**Important
Your Tear Sheets
And Invoice**

**Attention
Checking Dept.**

The wrapper—of blue stock printed in maroon—is stapled to checking sheets and invoice to catch the attention

a pile of other newspaper checking copies, and invoice be lost or considerably delayed. Checking copies are also mailed during the month as the advertisements appear in the paper.

We use a combined cash journal, as we want weekly totals of all expense and sales income for comparison with previous years. To obtain these figures the bookkeeper adds the charges for all the advertising for the dates covered by that week and enters the total as only two entries on the cash-journal daily record, a debit under accounts receivable and a credit under sales.

After the monthly invoices have been mailed the bookkeeper enters the totals

in the ledger and transfers all of the duplicate sheets to a transfer binder under monthly divisions. The duplicates, being in the same alphabetical sequence, can be referred to easily. The postings to the ledger are thus condensed to one figure for the month and make this a valuable record for the office.

Notwithstanding the fun that is poked at the local newspaper publishers by advertising men, publishers are of a new generation. The charges that they pay but little attention to the mailing of statements and checking copies are not altogether true.

As a check on several agencies, which took their own good time for paying bills, we mailed our complete checking copies and invoice under first-class registered mail. We were not surprised to receive the usual card form asking for missing checking copies gone astray.

We did not furnish the additional copies, but for the next month again gathered checking copies for that month and the month previous, and mailed both months' material registered with request for return receipt. The same

Invoice

Complete Tear Sheets for the dates covered by this Invoice are attached. This should be O. K.'d without delay!

This Space Reserved for Convenience of Advertiser

Invoice O. K. () By _____

Remarks: _____

This label, printed in black on yellow stock, is pasted on the face of the invoice

request came through for the missing checking copies, so that we were sure that their scheme was to withhold payments under this pretext.

A letter sent to the president of one agency was very effective. At great length he explained that they get thousands of papers daily, and also made excuses about incompetent help. But we had our own opinion about the matter. We get our checks promptly from them now. But we expect many other publishers are still hunting missing checking copies. However, it is doubtless true that the agencies have trouble in checking advertising.

THE EVENING JOURNAL
DAILY
WHITE COUNTY DEMOCRAT
WEEKLY
Typesetter Press—Publishers
Monticello, Indiana
RETURN POSTAGE GUARANTEED

IMPORTANT!
THIS ENVELOPE CONTAINS
YOUR ADVERTISING
TEAR SHEETS
AND
INVOICE

FIRST CLASS
POSTAGE

Attention:
Advertising
Checking Dept.

Mailing the checking copies and invoice in this envelope insures prompt attention

The Facts About Color in Modern Printing

By FABER BIRREN

The printer who understands color holds an ace against his competitors. This is the first of a series of articles offering you that knowledge. Mr. Birren speaks with authority. His series will help you to walk knowingly among problems of color, and not blindly

COLOR is supposed to consist of waves of various lengths, vibrating with different degrees of rapidity. When these waves, or rays, enter the eye they produce sensations of color. Color, thus, is light. It exists completely in white light. And hue from white light is produced by loss, not by change, in the element of that white light. A ray of sunlight falling on an object and reflecting red to the eye is absorbed in all its visible rays with the exception of the red. These red rays are reflected and the particular sensation of the hue experienced.

In this manner color in reality has no external existence. A red surface may not differ from a blue surface. The physical composition of the two

attractive in delicate tints—modifications in the direction of white.

To get down to an establishment of viewpoint on this subject as it relates to printing, the understanding must immediately be made that color cannot be absolutely confined to rule or system in its application. This is obviously true of color in its broader aspect. There are elements of visibility, attention, and emotion that defy all major attempts at limitation. Besides, all applications of color do not have an end solely in beauty. A poster differs essentially from a page of book composition. The one requires attention to force, the other attention to harmony. Thus an encompassing set of rules would be quite difficult to establish.

sideration is one of possible strength and intensity, regardless of any esthetic analogies in the case.

Color is beautiful. Here is the large field of color use, isolated from the second purpose of distinctiveness. Color beauty does clearly require respect for color choice and arrangement. In this application discussions of the combinations, values, and intensities are necessary, and will be granted the major attention in these few articles on color.

Color as a psychological force includes thoughts of emotional urges and appeals. Tints are feminine; pure colors are masculine; red is warm; blue is cool; yellow is a prejudiced hue, and so on. This is the modern adaptation of color to the printed product.

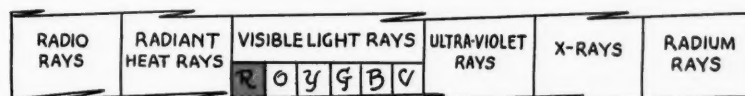


Fig. 1—Showing the position of color rays with relationship to all known ether rays. The long wave lengths start at the radio rays. They become shorter as they proceed through the radiant heat rays, the visible light rays, the ultra-violet rays, the X-rays, to the radium rays, which are of shortest wave length

may be identical. Two distinct visual sensations are received by the eye simply because the white light striking each surface is absorbed and reflected in differing proportions by the two.

Of the known rays that exist in the ether of the air, only a small portion is visible. The complete span is shown in Fig. 1. The long waves of the radio rays exist at one end. Then come the radiant heat rays, then the visible light rays, then the ultra-violet rays, next the X-rays, and finally the radium rays, which have the shortest wave length of any in this group.

While these few physical truths do not greatly enter into the problems of color in printing, they are interesting to observe. For one thing, red has a peculiar relationship to black. Violet seems to owe kinship to white. Red and orange are the first definite colors to be perceived by the eye when the ether waves arrive at a point of visibility. This visibility disappears when the colors of blue and violet are passed.

This may account for the fact that reds, oranges, and browns are greatly enhanced when shaded toward black. Similarly, blues and violets are quite

The trick is to study color in its various personalities and demonstrations and to utilize it rationally rather than in a pedagogical manner.

Perhaps the most important thing to settle before a color application is worked out is a decision as to the very character and atmosphere in which color will be placed to function. Briefly, color serves any one of four purposes:

1. It expresses realism.
2. It is distinctive.
3. It is beautiful.
4. It is psychological.

Color to express realism is definitely confined. If it gives accurate dimension to a product or object, it must be matched and applied without thought of harmony or force or any similar element usually considered.

Color for distinction includes its use for purposes of uniqueness, such as with the trade-mark. Here visibility and attention value may demand colors and combinations of colors that defy ideals of beauty. To state it simply, color should not always be thought of in terms of harmony. That is ever a disturbing error. If power and vividness are sought, naturally the first con-

All in all, the highest standard of color strategy centers on this respect for the character of the problem in view. It is clearly advisable to classify each application at the outset in accordance with the stated four purposes. With this done, the actual selection of color is easier, and the result of the selection is sure to prove more striking and consistent. In a word, keep color in a proper setting. If it must be powerful, neglect harmony. If it must be harmonious, neglect power. If the problem concerns visibility, forget the beauty. If the application is to stimulate definite reactionary moods and emotions, give thought to color psychology as the primary factor.

While these paragraphs may seem extraneous, it is nevertheless highly desirable to comprehend color possibilities in a broad way. Too close attention to rules is useless as well as harmful. The printer must come to appreciate that color is versatile—that it demands different viewpoints in different applications, and that this fundamental establishment of the viewpoint must precede each working-out of a color problem along sound lines.

DISTINCTION

Color here is used to create an association between a product and its trade-mark. Color is important, and is easily remembered

PSYCHOLOGY

Certain colors have definite symbolism. Red is universally accepted as representative of fire. It is used here to good advantage

REALISM

Color has been added here to give a highly desirable touch of realism. Imagine the same in black and white—it would be weak

BEAUTY
Color has been put into use in this display for no other purpose than to add to the appeal of the type matter. It is ever pleasing

Figure 2 shows the printer's color chart. It is essential to become familiar with the arrangement of hues here shown. Note that three primaries are indicated: red, yellow, and blue. The three secondaries of these are orange, green, and violet. Yellow is the hue nearest white. Violet is nearest black. The others lie intermediate in the range between white and black.

Many readers will perhaps question the authority and logic of this chart. There is today, in the field of color literature, a mass of testimony on color primaries. One authority speaks of red, green, and blue-violet. Another chooses five colors, another four. Arguments are raised that red is opposite blue-green, not blue, and that yellow is opposite blue, not violet.

Attention to all claims of color primaries and complements would result in an endless chaos of conflict. Expressing it simply, a color chart must be based on primaries that are *primary* in the medium under question. In printing, three inks, red, yellow, and blue, are all that are necessary in order to produce every other hue in the spectrum. Why, therefore, should the theories of the physicist, who uses rays of light, be considered? And why should the theories of the psychologist, who uses color disks and visual mixtures of hues, be given consideration?

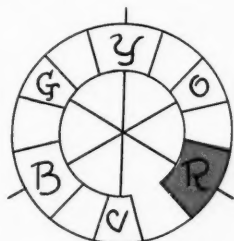


Fig. 3—Opposite color groups

The printer can very confidently rely upon the chart as shown in Fig. 2. To him the three primaries, red, yellow, and blue, are final and authoritative. His yellow and blue form green. His yellow and red form orange. His blue and red form violet. Here he holds the key to all color combinations, modifications, and possibilities.

It will be well to explain further the intricacies of the chart. The inner line of the color circle has been discontinued between red and violet. Between these two hues are purples—hues not found in the spectrum, and therefore purely visual hues. (Reference to Fig. 1 will show that color runs from red to violet in the form of a flat, horizontal band, not concentrically as on the chart. However, the two ends of the spectrum, red and violet, in spite of

opposite physical characteristics, can be united to form purple. Thus an accurate spectrum, or color band, can be graphically arranged in this manner.)

The opposite colors, as shown in Fig. 3, are yellow and violet, red and green,

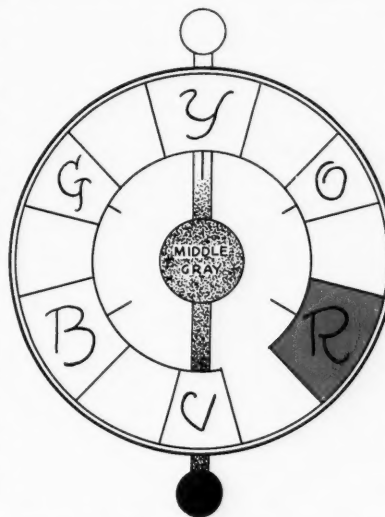


Fig. 2—The Printer's Color Chart. This is a diagram of color primaries and secondaries as they apply to printing and the mixture of printing inks. By drawing a straight line between hues, the relative position of opposites and adjacents can be determined. In reading this and the subsequent articles of the series it is quite necessary to become familiar with the arrangement of hues here shown

and orange and blue. Among the primaries the adjacent colors of yellow are orange and green, the adjacents of red are orange and violet, the adjacents of blue are violet and green. Among the secondaries the adjacents of orange are yellow and red, the adjacents of violet are red and blue, the adjacents of green are blue and yellow. To summarize, adjacents are colors of similar character. (See Fig. 4.)

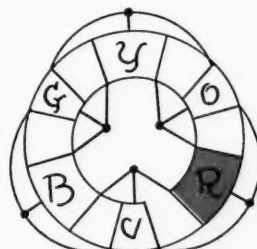


Fig. 4—Adjacent color groups

Opposite color combinations are valuable for force and vitality. Adjacent color combinations are more mellow and harmonious. These relationships of hues, to be further discussed in succeeding articles, should be kept in mind.

In the mixture of hues the primaries may be combined to form the secondaries. In this case color purity is not sacrificed. That is, red and yellow, either in mixtures of inks or overprinting, form a pure orange. Similarly, yellow and blue form a pure green, and red and blue form a pure violet. However, mixtures of two secondaries will equal a primary of lowered intensity and color strength. Orange and green form a dull, deep yellow. Green and violet form a grayish blue; violet and orange a grayish red. (See Fig. 5.)

These dull primaries, mixed with the use of secondaries, are sometimes called the tertiaries. In reality they do not differ greatly in character from a primary lowered in value and intensity with gray. In other words, a yellow mixed by the combination of orange and green will not differ to much extent from a yellow mixed with black. Probably the former grayed yellow will be a bit more interesting, inasmuch as it will have been subdued by the conflicting action of a warm and cool color (the red of the orange and the blue of the green, in this case).

Beauty in color mixture is best attained through a minimum use of black and white. A soft red will be more beautiful if formed by the addition of a small portion of its opposite, green, than if formed by the addition of white

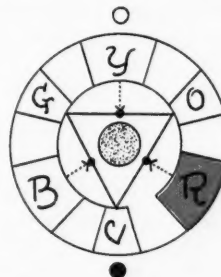


Fig. 5—Mixtures of the secondaries will produce grayed primaries, or tertiary hues, as shown. In each case the resultant primary hue is brought toward middle gray in color intensity

or black. In fact, there are three methods of subduing color: by the addition of white or black, by the addition of a bit of complementary color, and by mixtures of two adjacents as described in a previous paragraph and in Fig. 5 (the fact, for example, that orange and violet equal a subdued red).

The printer should make it a point to remember the above-given demonstrations of color. His chart should be clear in his mind at all times. With this accomplished he may forget, for the most part, any discrepancies or attempts at criticism of this method of the color description and arrangement.

He can very well avoid the testimony of the physicist and hold the thought that his problems are pigment problems, not wave lengths or any of the more technical factors of color science which do not directly concern him.

Beyond an understanding of primaries, secondaries, opposites, and adjacents, and the peculiarities of ink mixtures, the printer is obliged to give serious thought to methods of color display. Colored stock, for one thing, exerts a definite and serious modification on the character of color. Red ink on green stock will become very dull, even with an underimpression of white.

In the main, colored stock acts upon colored ink in very much the same manner as one ink acts upon another. Blue on orange, for example, will become dull, while blue on green will not. This is because the green is analogous and does not offer so detrimental a conflict to the blue. This problem is one of technicality and does not involve the beauty or harmony of color itself. Nevertheless it is a problem, and it must be granted consideration for good result in color display.

White stock will make colors appear darker and duller by contrast. Black areas around color will tend to heighten intensity and value. Neutral gray areas around color will keep them more or less true in hue. Here are more facts to remember: Deep violet on white will appear almost black. Pale yellow surrounded by black will appear considerably "washed out." Thus, if vividness of color purity is wished, some thought must be given to the accompanying environment.

Again, analogy of textures is desirable. Dull-finish stock takes dull-finish inks to best advantage. Shiny stocks, enamels and "supers," take shiny inks to best advantage. This is a small detail, but it will contribute a delightful touch to the printed piece if carefully observed and respected.

Another detail in this connection is the influence of one color upon another when placed side by side. So-called after-images will tend to conflict or mingle, changing the character of hue and in many ways qualifying ultimate effects. An after-image is the result of degeneration in the nerve substances of the eye that tends, under the stimulation of one color, to bring up a definite reaction to the opposite of that color. When one looks at red for a few seconds, and then transfers his attention to a neutral area of white, a faint sensation of green—the opposite of red—will be experienced.

Naturally the after-image affords power to color schemes employing opposite hues. In other schemes the after-image may introduce more modified effects. This influence of color stimulation, one upon the other, will be granted further discussion in following articles on complementary colors and adjacent colors. It is one of the most interesting phases of color study.

This, then, is a brief statement of some of the things to consider in the application of color to the modern demands of printing. It is hoped that a singular viewpoint has been clearly established, and that the printer has in mind his color chart and the various factors of primaries, secondaries,

opposites, and adjacents. The remembrance of these things will prove most convenient in the articles to follow.

Next month will appear a discussion of the printer's palette, and facts about color as regards beauty in type display, design, and composition.

Chicago Master Printers Seek Schoolbook Printing

The Master Printers' Federation of Chicago, having awakened to the fact that a minimum of a million dollars annually in schoolbook printing is being placed outside Chicago, has sponsored a practical program intended to place this work with Chicago firms. The plan is said to have originated with V. R. MacDonald, and its final outcome is the memorial shown below, addressed to the members of the Board of Education of Chicago.

This impressive piece of printing carries a blank cover, 11½ by 18¼ inches, of fine mat stock. The inner cover bears the title, and then follows the center spread containing the memorial in pleasingly laid-out form. On the fourth page is presented the Schoolbook Committee personnel, and a list of the printing and allied-trades associations in Chicago which have approved this forceful memorial.

The memorial was presented by President Caldwell to the Board of Education on September 26, and referred to the Committee on School Administration, which will discuss this matter with representatives of the printing trades at an early meeting.

Memorial on PRINTING of CHICAGO SCHOOL BOOKS

We, the Employers of Chicago, actively engaged in the printing, typesetting, electrotyping, engraving, binding and lithographing industries, and representing the Graphic Arts Industries of Chicago with an invested capital of \$250,000,000, with annual pay rolls of \$84,500,000, with an annual product valued at \$135,000,000, providing employment for 55,000 persons, are very much interested and desirous of retaining the printing of Chicago for Chicago firms so far as is consistently possible—quality, service, facilities and capacity considered. It is a well known and accepted fact that Chicago—the new-world cultural and commercial colossus—is now the important printing center of America, enjoying a prestige for educational, quality and quantity printing production achievement equaling, if not surpassing, any printing mart in the world.

Therefore, pursuant to the Statute under which free text books are furnished to the school children of Chicago, we respectfully ask your Honorable Body to use your influence with publishers from whom

To the Honorable Members of the Board of Education of the City of Chicago

school books are purchased to the end that the manufacturing thereof be done in Chicago in so far as is possible and consistent with quantities required. We think this is only just because the cost of text books is spread on the tax list and paid for, directly or indirectly, by employers and their employees.

If our request receives the favorable consideration of your Honorable Body these tax levies will be returned to the workers engaged in the printing industry in the form of deserved compensation.

We present this appeal in the interests of the greater Chicago "I Will"; as an expression of our unselfish civic pride; as an evidence of faith in its future great potentialities; and in furtherance of its larger usefulness we offer our industrial resources. Think of us in terms of service; we will not fail you.

Thanking you and hoping we may have the favorable consideration of your Honorable Body, we are,
SCHOOL BOOK COMMITTEE OF MASTER
PRINTERS' FEDERATION OF CHICAGO
S. F. Beatty, Secretary ~ William C. Hollister, Chairman

Examine the next
opposite printed matter page

For additional information
on following page

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled, and marked "For Criticism." Replies can not be made by mail.

OTTO VEY, New York city.—Your invitation for the annual ball of the School of Printers' Apprentices is interesting and attractive. Although we do not like to show a specimen so long after it is issued, we are reproducing this card herewith.

THE ROYCROFTERS, East Aurora, New York.—"Roycroft Business Printing" is in general a very fine booklet. The typography is striking, but the effect is pleasing, too, because dignified and attractive types are used throughout. We would like the cover better if the initials in the second line and which are printed in red were in roman instead of italic. Whether this change were made or not, the appearance would be improved if the initial *P* were closer to the remainder of the word "Printing." The gap is unpleasing. This could have been done, of course, only in case the initials were a size larger or the type used for the words were a size smaller. The items under the main title, "Character," "Service," and "Price," and the accompanying lines on the title page, could have been made a size larger to good advantage. The illustration of the Roycroft Shops is a beautiful piece of colorwork; in fact, presswork is beyond criticism throughout. Marginal illustrations in gray are decidedly interesting. Display work on the cover pages in somewhat the same style as has characterized Roycroft Shop typography for many years, but tempered somewhat, is very striking. Good paper stock contributes to the general effectiveness of the item, that of the cover being especially fine.

NEWS PUBLISHING COMPANY, Sacramento.—The "East Lawn" booklet is interesting and also attractive. The cover, on which water-color inks are apparently used, is unusually pleasing; the effect is agreeably soft. The idea of using an illustration that extends over both front and back cover pages, with the line "East Lawn" on both, is effective and creates interest in the book as a whole. The handling of the type matter on the inside is interesting and unusual, and the faces used, Cochon and its italic, are characterful, too.

FREDERICK KEMP, Waltham, Massachusetts.—Business cards submitted by you and which are printed on thin genuine wood veneer are decidedly interesting. Being so very unusual, they undoubtedly make a strong impression wherever and whenever they are presented. As novelties they are quite outstanding and are particularly effective for the use of lumber salesmen, especially since the one for the Redwood Sales Company is apparently on redwood veneer, and the one for the makers of maple heel blocks on maple veneer. Here is an idea that any printer may find well worthwhile at some time, so put it in your idea book.

E. M. SHEPHERD, Terre Haute, Indiana.—The specimens you submit, work done for the Terre Haute Engraving Company and the Mary B. Oeser Products Company, both of which show the influence of modernism, are not the worst type of work along that

An Opportunity FOR More Printing Orders

THE New Postal Rates have once again focused the attention of advertisers on Private Return Cards. The majority of advertisers have always recognized the value of this form of Direct Advertising, but the adoption of a 2¢ rate in 1925 partly discouraged its use. But now the 1¢ rate on Private Return Cards is back working for you, and the new C.O.D. service is just starting. Almost every mailing piece you print might include a Return Card with profit to your customers. Reminding them of the value of Return Cards will bring you many additional printing orders.

THE ATTACHED FOLDER

is being sent to buyers of printing to focus their attention on the value of 1¢ Return Cards and to make it easier for you to get these additional printing orders

A sane use of modernism makes this enclosure of the S. D. Warren Company very effective. Its reproduction is justified for the additional reason that it makes impressive an idea which should stimulate orders for more direct advertising.

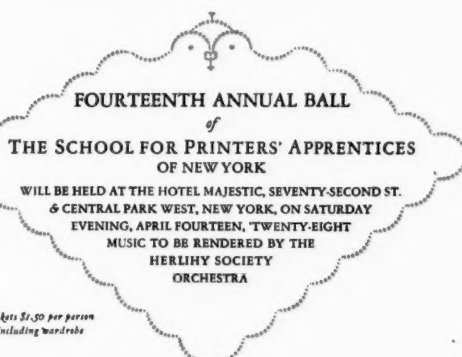
line, particularly since only the title page of the latter, a folder, is eccentric. This title page, furthermore, is not seriously objectionable, although the lettering is inharmonious, three styles, all

unpleasing in themselves, being employed. On the blotter for the Terre Haute Engraving Company the general effect is very disconcerting, but since there are very few words of copy it is at least passable, particularly if one recognizes in such fancy and distorted types of lettering any merit in attention value to compensate for their ugliness and lack of clarity.

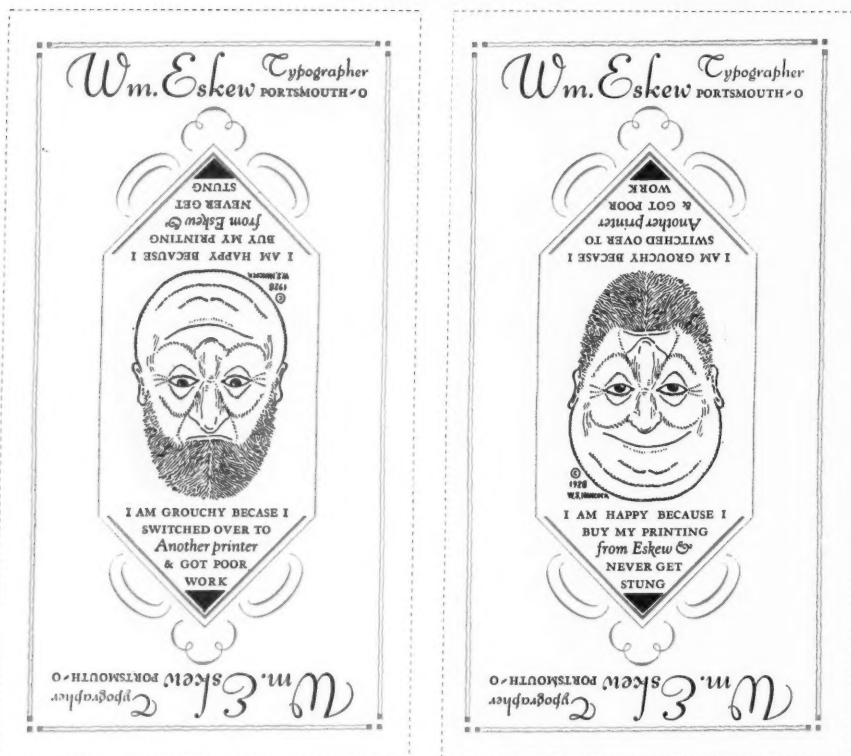
W. B. HOWIE, Beebe Plain, Vermont.—Your work is characterized by a degree of good taste seldom received from plants in small cities or towns, which is particularly commendable because most of the specimens are not only attractive but interesting and in many cases quite effective. "The Leading Printing Authority Says," a blotter on which you quote a review your work was given in this department, is very pleasing. The colors, deep brown and a rose hue, the latter for rules, which are interestingly placed, are quite pleasing.

THE WEANT PRESS, Baltimore.—"What Can Be Done With Process Embossing?" is an interesting booklet which is quite attractive in general. The cover is unusual, particularly as respects the handling of the type matter in the lower right-hand corner. Only display lines, and the band of ornament on the third page, should have been processed: the fact that the small type matter is so embossed makes it hard to read. The type on the third page is rather too low.

HERALD POSTER COMPANY, Collinsville, Illinois.—Your posters are striking. Presswork is excellent, and a very effective use is made of reverse plates, especially on the one for Werner & Werner that is headed "Vassar Hosiery." White against black is stronger than black against white when the lettering is large and plain as in this work. Your type specimen book is satisfactory and contains a large selection of type faces that are suitable for poster work. In view of the extremely large size of some of the faces shown, the pages of the book in such instances are not pleasing, but this was unavoidable. Except for the fact that the lines in the main panel are too closely spaced, the cover is good enough. If the panel were deeper, say, increased by eliminating one row of the border forming the tint-effect background, the lines could be opened up and more space could also be placed around the group. That would not only make it more pleasing but also more effective. We consider that the effect would be improved if a light rule printed in the second and stronger color used for the type were run around the panel, either over the border making up the background or just inside. Such a use of rule adds finish and improves unity. The upper panel, incidentally, is just about two picas too high; the lower and smaller panel, furthermore, could be placed still lower, that is, the space between the two panels could be increased by two picas, and to excellent advantage. We would prefer the border on the text pages without the square units at the corners. Incidentally,



Interesting invitation by Otto Vey, New York city.



Held one way the enclosure reproduced above appears as at the left; when turned upside down the effect is as shown on the right. The illustration here used by Mr. Eskew was drawn and is copyrighted by W. S. Hancock, commercial artist, Philadelphia, Pennsylvania.

margins inside the border are not as uniform as they should be; on most pages the space at the sides is greater than at top and bottom. While in some cases this was unavoidable, it was not in others. Margins outside the border, the page margins, are quite satisfactory. We notice on page 31 that some of the slugs worked up, but we presume that this was caught and that the error does not appear on all books.

ERVIN TAUSCHER, Quincy, Illinois.—We certainly appreciate the interest that inspired you to send us the large and interesting collection of work printed from linoleum blocks. The specimens are skilfully executed, particularly as concerns the cutting of the designs, several of which are quite unusual, the cover for THE INLAND PRINTER being especially so. It is possible we may utilize this design with the lettering more skilfully drawn on some future issue. The cover of the December house-organ, "Topics," is possibly the best piece of workmanship in the lot, but the logotype of the name is not prominent enough. The lettering is too small and in red on green does not show up well.

THE Z. L. POTTER COMPANY, Syracuse, New York.—The "Mohawk Rug Retailer" for August is a handsome magazine. The typography is interesting and readable. Makeup is quite unusual; panels informally placed give the pages a peppy appearance. Presswork is very good throughout, particularly on the illustrations which are printed in four colors.

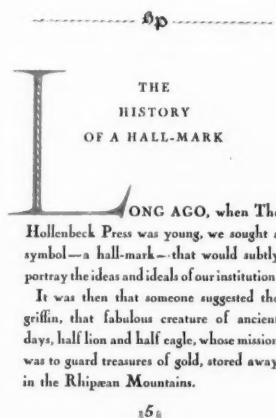
LOUIS J. ROULEAU, New York City.—Your cover for the booklet, "A House or A Home," is very effective as to layout, but its appearance is weakened and a sug-

gestion of cheapness is given by the use of such pronounced colors as the red, yellow, and strong green. If the colors were toned down somewhat to give a less primitive effect the book would be received with greater satisfaction and would more nearly suggest a quality product. The shield-shaped tint blocks over which the text is printed are too strong; the green is so deep in value it is difficult to read the type matter in

earnest if the line, "No Shipments Will Be Made During This Period," and the address were set in a more legible style of type. While the label, "Lux Toilet Soap for the Guest Room," is likewise interesting and unusual, the ornament below the line "Toilet Soap" should be omitted so the words "For the Guest Room" would be closer. The two groups are related in sense and should be one unit rather than two



Cover of house-organ of Earnshaw-Young, Incorporated, Los Angeles, California. The size is only 3 by 4 inches, but this sixteen-page booklet has every mark of a genuine magazine.



Initial page of text of handsome case-bound book by the Hollenbeck Press, Indianapolis, Indiana, featuring a striking use of an initial letter. The cover of this book is particularly beautiful.

definite and widely separated ones. The ornament is inharmonious. Your notice for printing charges on mailing boxes for the Mason Box Company is interesting, of course, but its good qualities are materially handicapped by crowding, particularly up and down. If the label were larger, so more space could be thrown around the displayed line and the rules, it would be much more satisfactory. Single one-point rules, furthermore, would be better than the double rules used. "Get His Receipt!" is quite a satisfactory card, although spacing between words is decidedly too wide throughout; in addition, the filling-out of the last line with hyphens and colons is bad. Such points do not cover the amount of paper space that letters do, so a group is not effectually squared up by the expedient. It would have been much better if this matter had been set in two short lines, not necessarily equal. That would obviate the regularity as it is and the effect of monotony that results from having the type in the same measure practically throughout the whole design.

GEORGE E. ADAMS, San Francisco.—Yes, you are right. We think there is quite too much of the "jazz" in your card set in Bodoni and Broadway. The general style could have been maintained without so many rules; in fact, the rules detract materially from the attention that may be given the type. If the rules were printed in a very light tint, one considerably lighter than the red, in fact, and if the geometric squares across top and bottom were eliminated, the effect would not be so very bad. Since there is quite a lot of space to spare in the open panels where it doesn't count, let us suggest there should be more in those where there are lines of type. In these the rules crowd the type entirely too closely to look well.

NUOVA IMPRENTA LOZANA, Nueva Laredo, Mexico.—Your new blotter, "Nueva Laredo Imprenta," is quite interesting typographically. The red is too deep, particularly around the initial, where, as surrounded by another and stronger color, it looks even deeper than it is. If the initial were dropped six or eight points the effect would be much improved, for it would then appear to tie in better with the band of decoration across the top. We would prefer to see the rules across the bottom raised somewhat higher on the cut of the press, because balance would be better and particularly because the rules are too close to the top of the signature lines below them. There should be at least two points more between the rule and the type.

ALGER PRESS, Oshawa, Ontario, Canada.—The folder, on the first page of which you show an illustration of your new plant, is usually effective; the inside spread is particularly fine. Gold, black, and a light green make a very pleasing appearance and the illustration of the building and the heading on the fold-over across the top are particularly fine. The front page is rather too loose-jointed to be strong, but the unusual character of the lettering and the handling otherwise make it impressive, nevertheless. Typographically, the outstanding fault is the

extraordinary amount of space surrounding the initial on the second inside page. This is entirely beyond reason. The type matter should follow rather closely around the initial, both below and at the right-hand side. The rule is to

The BUSINESS MAXIMS of WILLIAM PENN

METHOD GOES FAR to prevent trouble in business; for it makes the task easy, hinders confusion, saves abundance of time, and instructs those that have business depending, what to do and what to hope. ¶ It is a profitable wisdom to know when you have done enough; much time and pains are spared in not flattering ourselves against probabilities. ¶ He that judges not well of the importance of his affairs, though he may be always busy, must make but a small progress. ¶ Wit is fitter for diversion than business, being more grateful to fancy than judgment. ¶ Yet it must be confessed that wit gives an edge to sense, and recommends it exceedingly. ¶ He that has more knowledge than judgment is made for another man's use more than his own. ¶ Less knowledge than judgment will always have the advantage upon the injudicious knowing man.

A WISE MAN makes what he learns his own; the other shews that he is but a copy, or a collection at most. ¶ But make not more business necessary than is so; and rather lessen than augment work for thyself. ¶ Never give

out while there is hope, but hope not beyond reason; for that shews more desire than judgment. ¶ They that shew more than they are raise an expectation they cannot answer; and so lose their credit as soon as they are found out. ¶ It is not enough that a thing be right, if it be not fit to be done. If not prudent, though just, it is not advisable. He that loses by getting had better lose than get.

HE THAT OVER-RUNS his business leaves it for him that follows more leisurely to take it up; which has often proved a profitable harvest to them that never sowed. ¶ He that neglects his work robs his master, since he is fed and paid as if he did his best; and he that is not as diligent in the absence as in the presence of his master, cannot be a true servant. ¶ It is great wisdom to proportion our esteem to the nature of the thing; for as that way things will be undervalued, so neither will they engage us above their intrinsic worth. ¶ It is as great an instance of wisdom as a man in business can give to be patient under the impertinencies and contradictions that attend it.

Effective yet dignified and beautiful keepsake by Glenn M. Pagett, Indianapolis, Indiana. It is good enough for any frame and a refreshing change from what we see so much of these days.

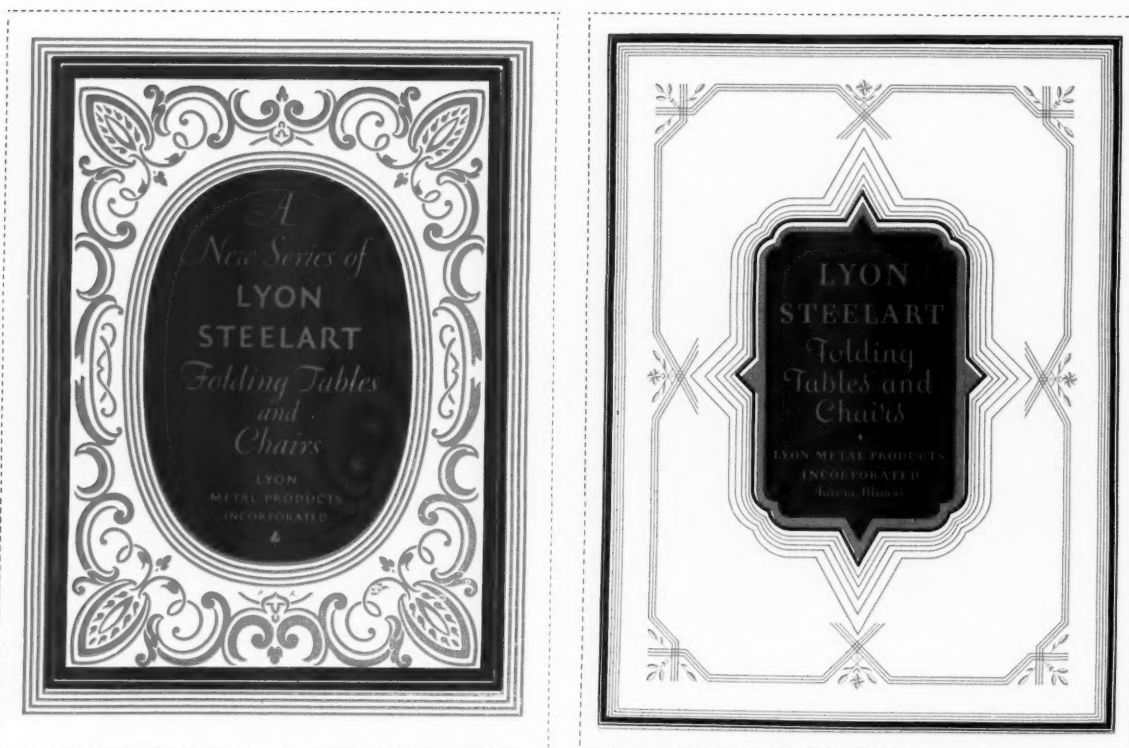
Anybody can write an "ad"
—just as anybody can do **Typography**,
according to their own ideas...But
the kind of advertising that pays the
advertiser is written by experienced
advertising men. Experience, whether
advertising or typographical, **does**
make a difference!

Back of a four-page mailing folder by the Warwick Typographers, St. Louis, Missouri.

allow as margin an em-quad of the size of the body type used. Another bad feature is that there are only two lines of the first paragraph below the initial, whereas three are considered the minimum. The effect is particularly bad because one of these lines is very short, in fact, no longer than the initial is wide. Because of the exceptional gap of white space at this point, the page seems to be in two parts and is lacking in the essential of unity.

THOMAS C. PERRY, Fowler, Kansas.—The most serious fault with the check for the Fowler Equity Exchange is the lack of harmony between the Engraver's Old English of the name line and the Litho Roman used for the remainder of the design. Possibly you are not pleased with the appearance of the illustration of the elevator, which is printed in gray, and the sheaf of wheat in yellow. Although the effect is not especially fine, we cannot see what else you might appropriately do except print the building, as the type, in black. It is possible that if the gray were a little deeper there would be a better balance in tones, which, of course, would help. Presswork is exceptionally good.

J. L. RUEBEL, St. Louis, Missouri.—The folder for Westcott Valve is unusually striking. A sensible use of the modernistic idea is made, which is particularly effective on the cover and inside spread. These are simple as to layout in general and are quite readable as well as forceful. Lines are crowded entirely too closely on the first inside page, particularly with respect to the gothic line toward the top. If the text matter had been set in a wider measure, so that less



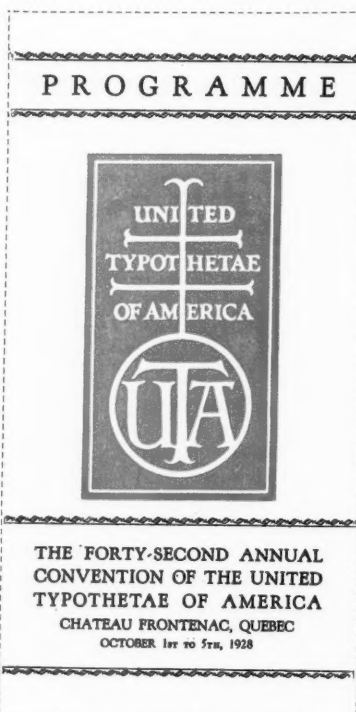
Two fine catalog covers by Paul Ressinger, Chicago designer. The original of the one on the left is in black and gold on purple-gray, while the other is printed in the same colors on bright scarlet-colored paper.

vertical space would have been taken up, the lines of display could have been opened up somewhat, as seems required. We feel, of course, that an equally striking style of type, but more pleasing and readable, could have been selected. We cannot see how eccentricity can prove a real aid to distinction, or why it is necessary to carry a modernistic atmosphere. Furniture and bric-a-brac along modern art lines are characterized by simplicity of line as a rule, and it is our opinion that if typography is to merit the use of the term it should conform. As a matter of fact, modern art as originally applied to the fine art of painting is distinguished by extreme simplicity; styles of typography that go by the name are anything but simple as a rule, and, what is worse, lack definiteness except as respects contrast of color tone and types.

EMIL A. SCHAEGLER, New York city.—As a specimen of linoleum-block work, your card is interesting. While the style of letter is not attractive it is nevertheless remarkably well cut; the tools were quite skilfully handled. We are confident that if the same colors and decorative scheme had been employed with the lines horizontal instead of in curves or slantwise, and with important words capitalized, the effect would have been much better.

FELTUS PRINTING COMPANY, Bloomington, Indiana.—Inside pages of your specimen catalog are fairly satisfactory, although the front margins are too narrow in relation to the back margin. Top margins are also too wide. Margins should progress around a page, increasing as to width in the following order: back, top, front, and bottom. Where several lines of a given size are shown, the effect frequently is not good when capitals are used, set solid. Capitals require additional spacing between lines because they do not have the shoulder most lower-case letters have at the top, which automatically provides spacing. The book is materially weakened by the use of Copperplate Gothic for the title at the top of the first inside page, where it seems you should have used your most stylish face. The use of this type for the titles over the different styles of type shown throughout the book is likewise detrimental. Artcraft or Cheltenham would have been much more satisfactory. The cover is materially weakened by poor spacing,

much white space being apparent where it does no good; the distribution is uneven, an extensive amount being apparent toward the center of the design. The main display in italic caps.



Striking and appropriate use of emblem on cover design of program booklet.

is too small for the page, and it is particularly weak in relation to the signature, which is in the same size of roman caps. The weak underscoring of the title is a bad fault in itself; if underscored at all the rules should match the tone of the type. It would have been much better to have used a forceful style of type for the main display, which should be set in upper and lower case to permit of a larger size. To letter-space the lines of the main display to such an extent as you did makes it entirely too weak. For another thing, the different groups are spread all over the page more or less equally spaced, whereas best results are obtained when the lines are grouped in as few units as possible, thereby not only making the design more simple but more forceful. The decorative border is too weak in relation to the size of type used; it could have been improved materially from that standpoint and also given finish if a rule were placed just inside. The cover for the menu of the Jordan Sandwich Shop is unusually interesting, the effect produced by printing the main design in two colors, a red and a light yellow, the register being shifted a little so the yellow appears like shading of the darker color, being quite effective. The result would have been much better if the double printing had been applied only to the border, and if the type inside had been printed in just one color, a stronger one than either of those used for the border. However, we presume you were limited to two colors, in which case the type should be printed in the stronger one.


BOLL & BOLL, Red Oak, Iowa.—Your advertisement, "The New Hat," is unusually attractive. Direct, simple, and readable, it represents the very best style; in fact, the only serious fault found with it and also the accompanying package label is the type used, Century Bold. Although it is not the worst type face, it is not nearly as good a one as might have been chosen. The face is readable, but commonplace.

DAVIS PRINTING COMPANY, Montgomery, Alabama.—Although we do not like the swash initials so nearly the same size as the roman caps, used on the letterhead for the Stallworth Motor Company, this and most of the other specimens you submit are very good. You indicate a tendency in this item to place swash characters too

19
28

SEPTEMBER

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

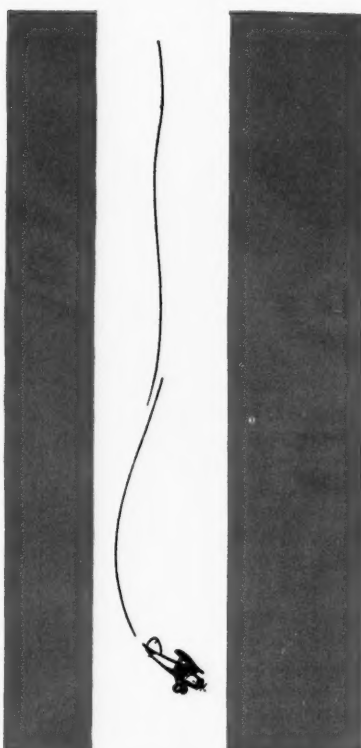


EXT TIME YOU ARE walking down the street after luncheon, notice how many of the buildings, show windows and signs really seem beautiful. How many are gaudy, confused, repelling? Is there not something about the truly beautiful displays that has *always* impressed your sub-conscious mind pleasantly? Such an experiment will further prove the wisdom of having your *printed salesmanship*—all your printing, in fact—executed by craftsmen. The thousands of potential customers who can be made familiar with your firm only through the printed word should be approached in an atmosphere comparable to that of the smart store front. May we help you with this problem?

**FRANK McCAFFREY
& JAY F. HORST**
ACME PRESS OF SEATTLE
Printed Salesmanship & Fine Printing
807 FOURTH AVENUE MAIN 1927

In deep olive and red on stock of a yellow tint this blotter by the Acme Press, Seattle, is unusually striking.

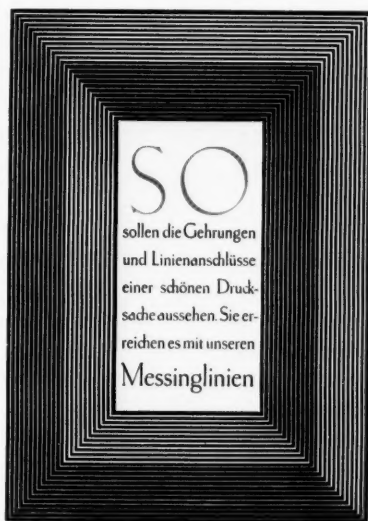
low in the line. It is unfortunate that the cut of Marion Talley on the recital folder is so coarse, for the effect is very hard. We also suggest that it would have been much better if the panel containing the cut had been raised somewhat, so that the lines of type underneath would not be so crowded. Set altogether in italic, the effect created by these lines is not only less pleasing than it would be if set in roman, but reading is made more difficult. The heading of the advertisement on the third page, also set in italic, throws the design out of balance. The lines are of varied length and set irregularly with more weight on the right than on the left. White space is too unequally distributed. Some words in roman—preferably important ones—would have improved the heading a great deal. The back page of the folder is quite satisfactory, as is the front page so far as general design goes, but we believe you would have found the result much more satisfactory if a considerably deeper brown had been used. Yellow as used on the folder for Kantor's Silver Polish is too weak in tone value; the effect is particularly objectionable on the back page where, furthermore, the ornamentation is not pleasing. If a rich, light golden-brown had been used instead of yellow, the effect would be much better. There is entirely too much space between words in some lines of the text, and not enough between the two or three lines of major display on the back page of the folder. Rather than to have placed so much space between lines on the inside spread, you should have used one size larger type, making the measure a pica wider. This would not only make reading easier but would obviate the weak effect characteristic of these two pages. Avoid the use of lines set altogether in italic capitals, as on one or two of the letterheads. You seem, in fact, to have a decided weakness for italic, which in-



IMPRESSIONS

Cover and inside page from an especially interesting modernistic issue of the house-organ of the McCormick-Armstrong Press, Wichita, Kansas. On the booklet itself the deep orange cover stock is printed in black only.

stead of predominating, should be used only now and then, so to speak, and for giving special emphasis to some important word or line or to provide variety, a relief, so to speak, from the



Effective use of two thicknesses of rule to suggest shading. From specimen book of the Bauer type foundry, Frankfort, Germany.



ALLEGED HUMOR

It was a cold winter's night. The newsboy left the office door open as he left. "Shut the door. Where were you raised? In a barn?" This from the boss. The little fellow started to cry. Of course, the other character in this joke consoled the newsy. "Mister," sobbed the lad, "I was raised in a barn and every time I see a horse's neck like you I get homesick."

If the man, who sold me the 1927 roadster, will call and take the car away all will be forgiven (Adv.)

They laid him out on the police station floor and the cop who brought him in stood by while the doctor examined him. Finally the doctor arose and said, "That man's been drugged." The cop went white and shivered. "That's right, sir, it's my fault. I drug him six blocks."

Wife: Dear, you're looking so well.
Husband: Listen, I ain't gonna play bridge again tonight.

Hard Boy: Want to buy a diamond stick pin, boss?
Fast Boy: Where is it?
Hard Boy: Turn your head slow. See that fat bird over there? It's in his neck-tie.

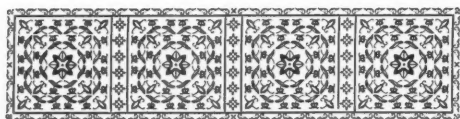
Salesman: Mornin'
Prospect: Mornin'
Salesman: Somethin'?
Prospect: Nothin'
Salesman: Mornin'

roman style of letter generally employed. Italics are not nearly so readable as romans.

WALT FILLANS, White Plains, New York.—Although the two small lines in the panel at the right are too weak as printed in orange, the blotter, "Get Duplicates of All Documents," is very good. Layout is quite striking, while legible and pleasing type faces are used. When using a second color, and one lighter in value than black, as all are, it is a good rule to set the lines to be printed in the second color in bolder type. The increased area covered by the bolder type compensates for the relative weakness of the color, and good tone balance results. Spacing sometimes is too wide between words in the block of text, but not so much as to be considered seriously objectionable.

H. D. WISMER, San Diego, California.—Your blotter, "Let No One Beguile You With Dreams of Idleness," is striking in its general effect and the use of ornamentation is effective and distinctive. We do not like the Litho Roman type used, and the colors are not related enough to be pleasing as a blend or sufficiently unlike to make a good contrast. On the whole, however, and considering the fact that you evidently wanted something that would make recipients sit up and take notice, we think the item successful.

JOHN MONK, Chicago.—The several issues of "The Financial Review" are quite satisfactory; the first page is unusually impressive, especially in view of the very large size in which the name is set. We consider that the date line crowds the word "Financial" too closely and that there should be a little more white space directly above and below the bands that appear above and below the central group in small type. The inside spread and the back are uniformly well handled, the outstanding feature being a very conservative modernistic note.



THE FIRST PRINTING IN THE PROVINCE OF QUEBEC



IT HAS always been considered that printing was introduced at Quebec in 1764 by William Brown, and a statement to this effect has been repeated again and again in publications making reference to early printing in Canada. Another statement which has been given even wider currency is that the first printing in Montreal was done in 1776 by Fleury Mesplet, the French printer sent thither by the Continental Congress.

But it now appears that there was some printing done at an earlier date in Quebec, and also, in all likelihood, at Montreal. The facts regarding this printing were brought out as early as 1895 by Philéas Gagnon, the enthusiastic collector of early Canadian imprints, but his notes were buried among thousands of entries of no particular interest in the catalogue of his collection. Here they seem to have escaped notice by all writers on Canadian typographic history, with one exception: a resident of Paris who referred to them in a volume printed and published in France.

The evidence regarding an earlier press is in the highly satisfactory form of printing produced on it. During 1759 Henri-Marie Dubreil de Pontbriand, Bishop of Quebec,

[7]

Initial text page of an attractive monograph by the Ludlow Typograph Company, Chicago, which features a new type face of that company, known as Nicolas Jenson.

C. A. FRENCH, New York city.—In general your business cards are very good. Centering the type in a compact group and surrounding it as you have with a strong border in red gives it a punch. However, if you considered it necessary to use Broadway for the line "Compositor" you should have used a type other than Goudy for the lines above and below. These faces are utterly unlike; if one is proper the other cannot possibly be so. Regardless of what style you follow, lines should be spaced far enough apart so they will not seem to run together as they do here. Another point: We cannot see why the word "Compositor" should have been made the dominant display; your name was the important thing. The blotter, "Any Time You Need Printing," is entirely too "fussy" and is made so confusing by ornamentation and changes in style of type that one can scarcely give concentrated attention to it. Furthermore, the design is decidedly too crowded at the bottom in relation to the open effect at the top. White space should be distributed more uniformly; one part should not be crowded when another is open.

GEORGE E. MILLER, Pittsburg, California.—Most of the specimens you submit are neat and

attractive, good type faces, Caslon as a rule, being used. Although there is a tendency sometimes to space lines too closely, the letterheads are especially good. When matter is set wholly in capitals more space is required between lines than when lower-case is used. There is entirely too much matter on the Redwood Manufacturing Company's letterhead, and it is very crowded. We realize it was not your fault—that the customer doubtless demanded all the matter that appears thereon. However, it could have been handled without such an effect of crowding. The cut and trade-mark could have been moved closer in to the upper left-hand corner, where there is considerable waste space. With the space thus gained the matter in the center could have been rearranged, the idea in general being to utilize more of the horizontal space, thereby making it possible to use less space up and down. The lines are decidedly too crowded, and the fact that the design is set almost entirely in capitals makes it hard to read and also

unpleasing. We consider that the two lines about quotations being subject to change should have been at the extreme bottom. The change would make the design less bulky at the top and help overcome the effect of crowding. The red is not a pleasing shade; it may have been demanded, of course, but we cannot see why a red inclining toward orange such as you used on your blotter, "Dependability," should not have been as satisfactory from every standpoint as it would be from that of appearance. Your package label printed in red and light green is unusually good, although the green is slightly weak in tone value. We do not like the title page of the menu for Miller's Coffee Shop. The extremely condensed type used for the main display is not pleasing, and the band of ornament and rules below the line detract from rather than emphasize it. Their effect is that of a counter-attraction, or irritant, so to speak. If the words "Coffee" and "Shop" were set in two lines and if the word "Miller's" were set in upper and lower case of a larger size, the group would have better body and would balance the page to better advantage. The word "Menu" might also be closer to the lines above. Finish would be added if a light rule, say, one-point face, were used just inside the decorative border. We also feel that the inside spread would be better if the parallel rules underneath the larger display at the top were omitted. The additional white space would do more toward setting off the line than would the rules. The elimination of the rules, furthermore, would necessarily obviate the effect of crowding now apparent. The best feature about your work is simplicity of layout.

TOORONGA PRESS, Melbourne, Australia.—Your August blotter is effective in arrangement; in fact, our only adverse criticism applies to the selection of type, and this in the main concerns only the condensed Cheltenham Bold used in the lower left-hand corner. The design is quite satisfactory; it is interesting because not exactly conventional, and striking because of good contrasts. As a whole the blotter is very good.

D. J. JEFFERY, Harpenden, England.—While some of the specimens you submit are quite satisfactory, and one or two are rather unusual,



The original of this striking cover executed by Paul Rensinger, Chicago designer, for a radio catalog, is in black and gold on bright red stock. See next page.

most of them are just average. Frankly, we do not approve of your letterhead and business card as printed in black only, although the handling of the main line is decidedly interesting and unconventional. The feature we like least is the use of Script in connection with Engraver's Bold, the styles being too decidedly unlike to work well together. Your business card in two colors is unusual in arrangement and quite effective, although it would be much better if some other type than Copperplate Gothic had been used. There is an effect of crowding throughout which would be obviated if a good stylish roman had been used, for then some of the lines could have been set in upper and lower case. Underscoring the line at the top adds to the effect of crowding without serving any worthwhile purpose. Variation in size of the different lines provides some distinction, it is true, but not as much as there should be. We do not like the use of colons between parts of a line as in the signature; the colons do not adequately fill the line and the effect remains just as unbalanced as if they were omitted. The card for the exhibition of Ernest Hasseldine's painting is interesting enough, but, as it is set wholly in capitals, there should be more space between lines. Crowding, again! The cover for "Adeo Synthetic Farmyard Manure" is quite striking, although the green is a little too deep. On the other hand, the title page is quite bad; it is entirely too crowded, mainly because of the fact that some of the matter is set in larger type than necessary. A title page such as this, particularly when there is considerable matter, shows the need of unity which a border would contribute. A running head would have done much for the reading pages. Your calendar is interesting and exceptionally well printed; the lettering is also unusual and effective. We feel, of course, that the pads should be smaller and that the figures of the calendar should be in

THE BALKITE A C RECEIVER

with Cabinets

by

BERKEY & GAY



A simple, practical, trouble-free set that matches the best reception of complicated laboratory mechanisms

Initial page of catalog, the cover of which is shown on the preceding page. The colors in the original are deep brown and light olive-yellow on India tint stock.

Airships and Typography

The Story of an Advertising Achievement



Flyers reach Sydney!—Plane arrives in Australia—these are only two of the thousands of characteristic newspaper headlines that told an anxiously waiting world that the Pacific Ocean had been crossed for the first time by airplane.

News has to travel fast in this day to keep pace with man's incessant demand for speed. Fifteen minutes after the plane had touched Australian soil, newspapers in every city in the civilized world

were telling an eager humanity of the accomplishment. Millions upon millions were pulling for the boys to "make it." Public interest in this dramatic flight reached a fever heat in all parts of the entire world.

However, there are many interesting, dramatic episodes incident to purveying the news to the public that go unheralded and unnoticed.

At four o'clock on the day before the flyers arrived in Sydney we were instructed by Lord & Thomas and Logan to get 209 mats of the Union Oil Company's full page advertisement in the mails, addressed

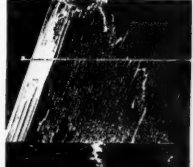
to all the Pacific Coast daily newspapers. Eight hours to catch the twelve o'clock air mail. In the meantime we had to have the engraving made—set up the copy—make electros and mats—address, stamp and wrap the mailing packages.

Customs declarations were necessary for a few of the mats consigned to Canadian papers—all this and more, so that the ad might appear simultaneously with the news announcing the end of this history-making flight.

At 11:40 all the mats were ready. The planes had been instructed to wait 30 minutes at Saugus where they stop for passengers. A fast motor car, with a uniformed policeman on the running board to clear traffic, streaked through the San Fernando Valley and the mats were placed aboard the waiting airplanes ten minutes ahead of the schedule. Within 24 hours after receipt of copy at our office, every daily newspaper from Vancouver south ran the ad. Typical service you get from the Aldus Press.

THE PACIFIC SPANNED

with Union Oil Company's full page advertisement



ENRON OIL COMPANY

TYPOGRAPHERS TO ADVERTISERS THE ALDUS PRESS at 1300 SANTEE ST WESTMORE 1422

In this impressive broadside, S. Vance Cugley, Los Angeles, not only demonstrates his unusual typographical skill but relates a real achievement.

lighter type. The calendar itself is out of proportion and dominates the mount.

WILLIAM J. CRYER, Sydney, Australia.

—We appreciate the copy of the menu program for the complimentary dinner extended to you by your employes on the twenty-fifth anniversary of your starting in business. It certainly shows that good feeling exists between you and your workmen. The folder is quite interesting, the general effect of the front being decidedly pleasing. As all of the matter thereon is set in capitals of one size and in one measure, it is not as readable as it should be and could easily have been made. The handling of your portrait on the first inside page is interesting. We regret, however, that the illustrations on the inside spread, grouped around the outside with text on the inside, are not

pleasing. This is true particularly because the body matter is set in two measures. Since the matter at the top, set wider than at the bottom, takes up no more horizontal space than is available below the narrow measure at the bottom, space is available for setting the whole of it in one measure. The handling of the initial, with only a single line of text underneath, is very bad. While the change suggested above would result in considerable improvement, a fine-rule border continuing all around the page would be more satisfactory than the bookish border used only at the corners. To show up well on the dark-colored stock used, the type is a little too light on the inside of the back cover.

PRICE, BERRY PTY., LIMITED, Melbourne, Australia.—We have not seen better colorwork than that on the brochures you have executed for various distributors of prominent automobiles. Most interesting of all is "The Greatest Buick



AN ORGANIZATION of nearly fifty people including master craftsmen, efficient executives, contact men with advertising agency experience and competent detail men insures quick and intelligent handling of your work. One of the finest and most complete assortments of type and type materials in the country . . . doing typography for nearly sixty advertising agencies, leading department and specialty stores, prominent manufacturers and printers. Giving each job individual attention and individual treatment—"Simplistic", "Modernistic" or "Cubistic" typography—as you desire, or as we think fits your requirements. For all typographic problems: "Willens—Typographic Headquarters".

W i l l e n s
 TYPOGRAPHERS, 21 SOUTH 11th STREET, PHILADELPHIA

TELEPHONES: WALNUT 2176-2177-2178 • • RACE 2717-6530

First page of folder by Willens, Typographers, Philadelphia. An advertisement produced by the organization is shown in miniature on the third page of the original, which is printed in light, bright green on white stock.

Ever Built." Our only regret over this otherwise handsome book is the type used for descriptions under illustrations of different models, particularly because it is not attractive and is also too small. In no case is the type matter as wide as the illustration, which shows that a larger size of type could have been used. The matter could also have been set in two columns to decided advantage. As a matter of fact, too, the margins are too small on those pages where cuts of the different models are shown. The spread on which the seven-passenger car appears is much better as regards side margins, although the band of decoration is too close to the bottom edge of the page. There, especially, a larger size of type was easily possible. Spacing between words in narrow measure is often bad, hence we suggest that a layout that would permit of better spacing of the type matter should be planned on future editions. The booklet for the "La Salle D-H" is much more satisfactory from a typographical standpoint. The second color, lavender, is a little too "washed out," although, on account of the halftones printing over tint blocks, a strong color was out of the question. The cover is striking and unusual. Most unusual of all pieces submitted is the cover of "Builders of Perfection," in which a coupe in yellow is set upon a peacock feather with the lettering of the title across the bottom. Margins, however, are irregular, the top one being so much in excess of the bottom one as to sug-

gest that the book was carelessly trimmed and that the copy we received is an exception. The "Atwater-Kent" booklet is particularly high class, and the one entitled "Father Time's Life Story," in which the history of the clock is apparently traced, is of unusual interest. Illustration, typography, in fact, all other features,

are unusual and interesting. We regret that the signature on the title page is rather too prominent in relation to the main group, and that in view of its size the page is rather unbalanced. The greatest width is near the bottom, whereas it should be widest near the top.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—Except in one or two instances, your work is distinguished by excellent taste. The letterheads, which are simple in design and set in attractive type faces, are the best items in the package. While we do not ordinarily like swash or ornamental letters except at the start of a word, the letterhead for the Gounah Motor Company is very satisfactory. Only one such character, the "O," is used, and it is not so unlike the normal characters as to be objectionable. The composition embossing is unusually satisfactory on this design, which is exactly the type of work for which it is suited, there being no small type and not a great deal of any size or kind. We regret, however, that in several instances where the main display, date, etc., are in Goudy Old Style the names are in Copperplate Gothic. The Goudy is an excellent face for letterheads, but the Copperplate Gothic is both ugly and inharmonious. The heading for the Ellis County Cotton Seed Company, already good, would be remarkably fine if the two type faces harmonized. While we have never liked the type of monogram used on your business card, which is printed in two shades of green and composition embossed, the item is nevertheless attractive on the whole. The design could have been placed a nonpareil higher to good advantage. It is hard to believe that the title page of the folder on "Typographing Embossing" came from the same shop. The Goudy Old Style is too dignified a type to be set in the form of a semicircle. This stunt is all right, perhaps, when using some of the ornamental and modernistic styles, for then both the type and treatment would suggest the spirit of jazz. The ornament, furthermore, is unpleasing and dominates the page quite too much. Your blotter, "The Jury Sits," reproduced herewith, is unusually effective in general layout. We regret the use of the leaf ornaments at the right-hand side of the main display; they distract attention and do not adequately balance the form. A long rule, as a dash, would, in our opinion, be preferable to the ornaments that have been used.

WILLENS, TYPOGRAPHERS, Philadelphia.—Your four-page folder, the front of which is reproduced, is an application of the modernistic idea that is not objectionable and which is not only forceful but unusual. While there is color aplenty in the design, which means not only the second color used, a bright green, but the contrasty effect of the type in the design, the arrangement is not undignified or hard to follow like so much work of the kind. The extension of the two letters "ll" in your name is very unusual and makes the whole item striking; in fact, it is the outstanding feature. Accompanying items are in excellent taste—and invariably effective. In comparison with the excellent appearance of the front page, the third page, a reproduction of an advertisement of Kayser & Allman, is not nearly so satisfactory. The cubist ornaments used here and there draw all the attention, so the type matter suffers.

THE JURY SITS ☞ ☞ ☞

MIDDLETON PRINTING CO., Waxahachie.—We are glad to see once more the beautiful letterhead for the Terrell Tribune, on which you won first place among two hundred entries in the nation-wide contest, in which the judges agreed one hundred per cent in making the award. To score day in and day out, year in and year out—and never to become tiresome—the typography must be in accord with good taste and dignity. The other specimens are of equal merit. Your work is maintained upon a sane and sensible plane and can not fail to score a high mark all the time.

—From a recent issue of *The Inland Printer*, Chicago

ONCEIT often makes one think that his product is better than it is, but when a jury of competent men make a decision it is most likely to be true. The printing magazines make up a jury of competent judges of printing and they say that the work of Middleton Printing Company is excellent

MIDDLETON PRINTING COMPANY

PHONE 128 WAXAHACHIE, TEXAS N. College

Use of brackets distinguishes this blotter by the Middleton Printing Company, Waxahachie, Texas.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

A Simple Cold Enamel for Zinc

We have been using a cold enamel on zinc very satisfactorily. It was made by our printer on metal. He has left us and carried the secret with him. I know he made it with shellac. You must have printed a cold-enamel formula in the I. P. You will greatly oblige if you will help us to locate such a formula.—*Manager of a Chicago engraving firm.*

Here is a new and simple formula recommended in *Le Procédé* by Charles Chassang, professor of photomechanical methods in the L'Ecole Estienne, Paris, France: Ammonia, 80 cubic centimeters and 2½ ounces; bleached shellac in scales, 100 grams and 3 ounces; denatured alcohol, 1,000 cubic centimeters and 34 ounces.

Put the ammonia and the shellac into a clean bottle. Let it soak for an hour, then add the alcohol and leave for several hours, shaking from time to time. A solution is complete in two or three hours. Filter, preferably under pressure, when a perfectly clear solution will be given. To 100 cubic centimeters and 3½ ounces of this solution add 20 cubic centimeters and 5½ drams of a solution of 3 per cent of ammonium bichromate. As the shellac solution is now affected by light it should be kept in an amber-colored bottle just as a measure of protection.

The preparation of the zinc for cold enamel is the same as for any sensitizer. As this enamel gives off ammonia fumes it should not be used near a silver bath. After coating the zinc with this enamel, whirling, drying, and exposing to light under a negative, it is laid in a tray of denatured alcohol containing 2 to 3 grams, 30 to 40 grains, of methyl violet to the liter, 34 ounces, of alcohol. When the image appears it is rinsed under a tap of running water and examined for any trace of scum or spots on the zinc where the image is undeveloped. These can be cleaned out under the tap with a tuft of wet cotton. The water is whirled from the zinc surface and the image dried quickly, when it is ready for coating the back and sides with an acid-resisting varnish which should protect it properly.

After its examination with a glass for spots and then retouching, the plate is ready for etching without any further treatment. As the zinc has been

preserved against burning-in and consequent crystallization, by use of this cold enamel, only just sufficient heat should be applied to melt the rosin powder when powdering four ways.

Halftones Working Loose From Mounts

A printer complains that small halftones, say thirteen ems wide, when trimmed flush on two sides and held to the wood mount by but four brads will work loose from the pounding of the cylinders, and asks if photoengravers cannot make it a rule to use more of the brads in mounting.

Halftones that work loose from the pounding of the cylinder doubtless have rather much overlay or underlay. One reason that engravers' small halftones have but four brads to secure them is that past experience has taught that these are sufficient for ordinary requirements; and, also, electrotypers who want to remove the halftones from the wood mounts complain if there are more brads. For the small halftones trimmed flush at two sides at least three brads should be used on each of the remaining two sides. Any printer having this trouble can send the small halftones by messenger to the photoengraver and he will add brads while the messenger waits, without charge.

"Thermography"

This department protested long ago against the names given to imitation intaglio printing, that is, the method by which relief printing is done in a tacky ink and, before this ink is dry, powdered rosin or shellac is applied to it. The surplus rosin powder is next brushed away and then sufficient heat is applied until the rosin is incorporated in the ink, thus giving a relief effect very similar to intaglio printing. Leaders in the group of New York printers doing such work have tentatively adopted the name "thermography," and it is to be hoped it will come into general use to distinguish this new method of relief printing from real intaglio engraving and the printing known as plate printing.

Photoengraving on Glass

I want to get some pen-and-ink designs and type etched on flat flashed glass. On inquiry at a photoengraver's I found that they would not know how to go about it, as it is out of their line. Neither could they recommend me to anyone who could do it. I am a printer and an old reader of *THE INLAND PRINTER*, so I turn to my old standby to see if you can help me out.—*Robert Smothers, Los Angeles, California.*

Take the designs and a sharp proof of the type matter to an enterprising photoengraver and show him the following information: Make a negative of the design and the type as usual, only do not reverse the negative. Clean the flashed glass and sensitize the flashed side with the bichromatized albumen used for zinc, just as is done for zinc. After exposure under the non-reversed negative roll up strongly with etching ink, laying the glass on sheet rubber or sheets of newspaper while doing so. Develop under the tap, dry, and dust with powdered asphalt. Heat the glass just sufficiently to incorporate the asphalt with the ink. This had better be done in an oven.

The plate is now ready for etching with hydrofluoric acid. The etching should not be done in a photographic plant, for the reason that the fumes from this acid will etch the surfaces of lenses, spectacles, or any other glass reached by its fumes. You can give the positive print on the flashed glass to the customer, who can do the etching in a place fitted up for the work.

Gutta percha or hard-rubber trays are used for this acid, as it will etch the glaze from porcelain, stoneware, or earthenware trays. If the glass is to be etched to leave a mat or ground-glass effect, then the glass is exposed face down to the acid fumes only. When the etched part is to be smooth and transparent, then the glass is laid in the acid and the tray rocked. In either case the back of the glass and the face, close up to the design, are well covered with asphalt varnish. The operator should wear stout rubber gloves, as this acid will develop troublesome skin sores. A gas mask would be necessary also, unless the etching is done out of doors, where it should be done, with the wind carrying the fumes away from the operator.

Photoengravers Should Avoid Shop Slang

The American Newspaper Publishers Association has adopted a sound principle in bringing together in conference the mechanical superintendents on members' papers to discuss problems that arise in the different departments. W. E. Wines, manager of the mechanical department of the A. N. P. A., has forwarded a copy of a paper by E. W. Greene on "Photo-Engraving for Newspapers," with a request for comment. Here it is:

This paper gives an opportunity to call attention to the needlessly wrong English words that creep into use in some shops, and which make it difficult for superintendents to give their instructions or for workmen to understand each other. For instance, in this well-considered paper Mr. Greene says: "We do not believe in the use of brushes to clean up our engravings. We use a little swatch of carpet or something of that nature to *scum* the plate after it is put in the acid." Now to "*scum*" a plate should mean putting scum on, just as to varnish a plate means putting on varnish. Mr. Greene meant that to remove scum they used a piece of carpet. (A brush would be better.)

Mr. Greene continues: "Then we go ahead with the second bite, the bleeding-up. . . . We always, if possible, give a bite and one etch; that is, we blood-up once on a halftone." This "bleeding-up" sounds rather sanguinary, when what is meant is simply the operation of applying the powdered rosin with a brush to the surface or sides of the lines or dots as desired. There is no difference between a "bite" and an "etch." A "bite" is an "etch," and the suggestion of a difference between them leads to confusion. The American Photo-Engravers Association has published a "Glossary of Trade Terms Used in Photo-Engraving" which all photoengravers should learn, so that we may speak a common language in the trade.

Chromium-Plating Rotagravure Cylinders

While visiting a new rotagravure plant in the vicinity of New York city I was shown copper cylinders which had been plated with chromium which would withstand a million impressions. But two difficulties had developed: The steel doctor was worn out too quickly by contact with the much harder chromium surface of the cylinder; further, in depositing the chromium it would "throw," as they called it, or fill up the shallow cells, thus destroying the delicate shadows in the highlights.

As the chromium-surfacing of rotagravure cylinders is sure to come into use for long editions on boxboard and papers containing particles of grit and even steel, which would scratch copper cylinders, these suggestions are offered: When etching of the cylinder is complete and it is perfectly clear of gelatin and other resists and is dry, turn it in a trough of pure asphalt varnish in diluted form. Dry while turning the cylinder, and then put the cylinder back in the polishing lathe and remove the asphalt from the surface, leaving the varnish in even the shallowest cells. Now it is ready for chromium-plating, after which the asphalt is easily removed from the cells by the proper solvent. As regards chromium wearing out the steel doctor: Substitute for the steel doctor one of hard sheet brass or bronze, which has peculiar lubricating qualities that prevent wear. The proper alloy of brass or bronze can be found by experiment.

To Avoid a Poisonous Bleach

After drawing with waterproof india ink on photographs made on plain photographic paper we bleach out the photograph with mercury bichlorid in water containing a little alcohol. Our boy has trouble getting this made up at the chemist's because it is such a deadly poison and looks like clear water. I notice, too, that when a drop of this mercury gets into a scratch on the hand it irritates and aggravates the sore. Is there any substitute bleach we can use that is not so poisonous?—J. Benson, New Orleans.

A weak solution of potassium permanganate containing enough hydrochloric acid to render it acid should bleach out the photographic image, but after washing off the permanganate you must make the photograph a permanent white by fixing it in sodium hyposulphate, commonly called "hypo." Wash away the superfluous hypo and then simply dry the print.

Gilbert René Color Camera

Among many interesting exhibits at the photoengravers' convention at Cleveland were some exhibits of color-work done in three printings, the color-separation negatives being made in a single exposure by the Gilbert René color camera. This camera has but one lens and three plate-holders. Color filters arranged within the camera act as both filters and reflectors, so that three negatives are made with one exposure, these negatives giving records of the red, yellow, and blue in the subject photographed.

D. Frank Roue, of the Bassani Processes, 461 Eighth Avenue, New York city, selling agent for these cameras, read a paper before the convention in which he said that the cameras will be made in two sizes, 8 by 10 inches and 4 by 5 inches. They will be sold out-

right and will be ready for delivery on the coming January 1. The dry plates used are American-made.

Photoengraving apprentices to the number of about three hundred are attending classes at the Textile High School, New York city, from six to eight, two nights each week. Here they are taught drawing and made acquainted with the theory and practice of the varied branches of photoengraving. The course requires five years.

Notes on Offset

Lead or Copper for Offset Negatives

I've been "chewing the rag" in our shop with our photoprinter on metal, over your tip that lead has copper skinned when it comes to making offset negatives. He kicks about the lead negatives I made for him. He says that with a copper negative there is little fear of overtiming a print in photoprinting. I am an old-time photographer, experienced in both kinds of intensification; in fact, I used lead before I did copper when making negatives for photogelatin printing. I believe that lead gives a halftone negative with better gradations than copper and silver. Which of us has the right dope?—"Offset Photographer," Cincinnati.

You are both right. Copper and silver treatment of a negative, repeated more than once, can give a most intense negative which will allow more latitude in the printing frame, though the brown-colored lead negative is more opaque to light than it appears to the eye. On the other hand, lead intensification does retain dot gradation in a negative better than does copper and silver treatment, depending of course on the skill of the photographer when intensifying. A book could be written upon this subject. There is space for but one point here:

For photoengraving, the copper and silver halftone negative is all right because of the ease with which the highlight-halftone dots can be enlarged in the negative so as to permit a deep etching of the plate. By reëtching, the halftone engraver can reduce these dots to any degree he wishes. In offset photography this cannot be done. The present writer's slogan of long ago, "Get It in the Negative!" has returned as a motto for the offset photographer. The latter should make a negative with all the gradations of the original translated into dots in the halftone negative. "Cutting" the halftone negative, as is done for photoengraving, should be avoided except in exceptional cases and then only locally. It is for such negatives that lead intensification is recommended as superior to copper, and in the hands of one experienced in lead intensification it will be found an improvement over copper.

Frederic W. Goudy: Maker of Types That Live

By MILTON F. BALDWIN

THE life span of a carefully designed, genuinely good type face is well estimated in Tennyson's song of the brook: "For men may come and men may go, but I go on forever." Similarly the reputation of the designer of such types increases and improves as his creations prove their worth. And thus, inescapably, we turn to Frederic W. Goudy, whose name always evokes the inquiry, "Is this the Goudy who created so many beautiful faces of type?"

Twenty-five years ago, in September, Goudy permanently entered the field in which he is now so dominant a figure. We may fittingly and profitably examine the record at this silver anniversary of a master. What was his ambition? In what ways did he seek his goal? Just what manner of man is he? Read on, for to know this Goudy even through others' words is to profit by the knowledge.

Bloomington, Illinois, was the town of his birth; March 8, 1865, the date. If the descriptions of that period in printing are accurate, the arrival of a master of types was urgently needed. One authority wrote regarding the last half of the nineteenth century: "This was the age of types abnormal in every particular, of the decorated monstrosities that made printing in general, and display composition especially, hideous." May we not smile when shown certain of the modernistic faces so confidently described as "new"? Like the proverbial hardened sinner, monstrosities of typography sometimes succeed in living beyond their period.

Young Frederic's confidence with the pen and brush cropped out while he was in school at Shelbyville, on the Kaskaskia River southeast of Springfield. His flair for lettering and interior decorating led him, a high-school student there, to spend part of his time helping the local paperhanger. When the Sunday school was being redecorated the youth was told to give it the finishing touches.

Some rather empty panels on the wall gave him inspiration. Securing a supply of gay wallpaper, he carefully cut out the letters needed for a series

of biblical texts which would improve the empty spaces. Where an ornamental initial was needed, he modeled it from a Bruce Foundry specimen book open before him. The finished product was unique and spiritually inspiring, even though the characters may have shown no hint of Forum quality.

In those days the trend was ever westward. The Goudy family yielded

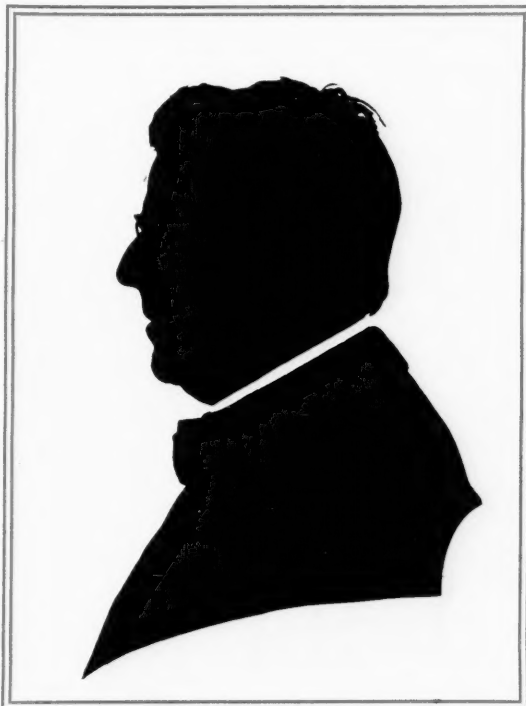
new conquests stopped over. Of course he remained, as does many a man once he has sensed the mighty heartbeat of that brutish, driving, achieving center of the West. Again the balancing of accounts provided the means of existence, though Goudy's need of genuine self-expression was expressed clearly in his spare-time searchings in the bookstores close at hand. McClurg's bookstore (now Brentano's) at last yielded up the inspiration which swerved Goudy directly toward his goal.

In the nook which Eugene Field had labeled the "Saints' and Sinners' Corner" Goudy uncovered a privately printed volume of poems by Sir John Suckling, produced by the Vail Press. He searched for other specimens of private printing, became greatly impressed with what he found, and finally plunged into his first business venture: The Camelot Press. It failed, as do the first business ventures of so many ambitious men.

But that setback did not alter Goudy's decision. A little later he worked up designs for a type face which—with no fear of a name so recently related to disaster—he called Camelot Capitals. He sent all the drawings to the American Type Founders Company, and naively inquired whether they were worth five dollars. The letter of reply enclosed a check for ten dollars.

Things brightened immediately. Goudy signed life-partnership papers with the girl who is now Mrs. Bertha M. Goudy, and thereby he annexed a partner who aided as faithfully in the shop as in the home. A liberal share of the commendation given the Goudy family has been earned by a wife capable and keen enough to work with and advise her husband in his profession when the sledding was most difficult. It is pleasing to note that Mrs. Goudy is freely accorded such credit wherever this subject is mentioned by members of the trade.

The designing of alphabets offered but scant income for two healthy persons, and Goudy joined forces with a Chicago real-estate company. As usual, opportunity arrived promptly, in the person of C. Lauren Hooper, who had



FREDERIC W. GOUDY

A silhouette portrait here published for the first time

to the impulse and brought up in South Dakota, where John F. Goudy sold real estate and later was made a probate judge. Frederic was made man-of-all-work in the real-estate office, and here he first undertook the layout of advertisements when the bookkeeping and clerking allowed time.

But the urge to hunt a new field was in the youth. The city called to him—Minneapolis—and he answered. Bookkeeping for a few months; then he was off again, this time to Springfield, Illinois. But the grass in the next field lost its rich hue upon daily acquaintance, and shortly young Goudy took train for the South Dakota home by way of the city of Chicago.

But railroads run only to, and never through, Chicago, and the searcher for

learned of Goudy's love of fine printing. The outcome was the Booklet Press, established for the printing of fine booklets in the best style.

Goudy's reputation as a lover of fine printing again served him handsomely. This time it escorted to the Booklet Press the *Chap Book*, a monthly publication which was enjoying a run of

to learn type-designing. But the Art Institute had no such course. Somehow he arrived at Goudy's shop—and stayed. Thus began an association resulting in the creation of the Village Press in September of 1903. Its plant was in the barn behind Goudy's house in Park Ridge, then a small country village but now a suburb of Chicago.

—of types that live. Certainly the longevity of his creations has proved that these qualities *are* the fundamentals of good type design.

At about this point Mrs. Goudy stepped into rank alongside her husband, Will Ransom having withdrawn from the organization. The two made a perfect team; he designed the type and she handled the composition. They have worked together running sheets on a hand press, and folding and binding. As one unsought result of her unselfish readiness to help her husband top the grade, Mrs. Goudy is today regarded as a highly skilled and artistic compositor by those who know.

In 1904 the Village Press moved eastward to Hingham, Massachusetts, and in 1906 it shifted again, this time into the Parker Building, New York city. Mitchell Kennerley was another occupant of this structure, and the friendship which developed between Goudy and Kennerley has never lessened—has only strengthened.

Fate laid a blighting hand upon the Village Press a year or two later. The Parker Building burned, destroying irreplaceable treasures of the Goudy shop. Goudy had undertaken to print the Sermon on the Mount, the illustrations being handled by R. Anning Bell and the borders and initials by himself. But the fire took everything: Drawings for Village Type, and the only font of Village Type which had ever been cast; a complete set of Village Press publications; all material for the Sermon on the Mount, and a remarkable collection of Goudy's initial letters and border designs. The Village Press was simply swept from the earth.

What next? A new start must be made; but Goudy had his own ideas as to the method. He had no money; neither had he any responsibilities beyond the care of his wife and son. And he looked longingly toward Europe, where printing had taken seed so many scores of years before. His wife urged him to go. He scraped together enough money to support her and the boy at home, and provide for his expenses, and sailed for Europe in July, 1909.

We cannot exactly say that this trip decisively turned the tide of prosperity for Goudy, for upon his return he rented another office and went on with his lettering. But inside of two more years Goudy had designed the Kennerley face, which has been classified as "the most beautiful type put within the reach of English printers since the first Caslon began casting about the year 1724." And the mention of Kennerley brings us to the interesting origin of that beautiful type face which has served so many needs so well.

PRINTING



PRINTING, in the only sense with which we are at present concerned, differs from most if not from all the arts and crafts represented in the Exhibition in being comparatively modern. For although the Chinese took impressions from wood blocks engraved in relief for centuries before the wood-cutters of the Netherlands, by a similar process, produced the block books, which were the immediate predecessors of the true printed book, the invention of movable metal letters in the middle of the fifteenth century may justly be considered as the invention of the art of printing. And it is worth mention in passing that, as an example of fine typography, the earliest book printed with movable types, the Gutenberg, or "forty-two line Bible" of about 1455, has never been surpassed. Printing, then, for our purpose, may be considered as the art of making books by means of movable types. Now, as all

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Opening page of "Printing," initial production of Goudy's Village Press, Park Ridge, Illinois, and which is set in Village Type

favor at Harvard; and Goudy took on a printer with this assurance of steady work. The pages were small, but they had to contain considerable material; it was evident that new type was needed in order to achieve a pleasing type page under these adverse conditions. Goudy chose the Original Old Style face, and ordered a font specially cast. Old-time printers who examined the job wondered how he had ever produced such a compact and yet attractive page. Goudy was beginning to hit his proper stride.

Will Ransom, now well known to the trade in Chicago, drifted into the city

Goudy's Village Type, his first really fine design, made its first bow to the world in the initial printed product of the Village Press. This was an announcement in red and black which offered exclusive types for clients and solicited printing of publications. It analyzed the Village Type as "generous in form, with solid lines and strong serifs, and without preposterous thicks and thins. Legibility of the text as a whole was the chief consideration." And thus, even a quarter century ago, Frederic W. Goudy was preaching the dual attributes—legibility and beauty

Mitchell Kennerley, Goudy's friend of the Parker Building, was publishing a de luxe edition of H. G. Wells' "The Door in the Wall, and Other Stories." He selected Goudy to produce it—in a hurry. Caslon type was used for the sample pages, and the effect was very poor; Goudy was not satisfied, nor was Kennerley. Goudy offered to design a type face which would meet the special needs of this one job. Kennerley agreed, but reminded the designer that it must be rushed through.

Within three days this Kennerley type face had been created and accepted. Still glowing with the creative ardor, Goudy swept on to the creation of Forum, which he completed within the next three days. He had created two beautiful and long-lived type faces in the space of one week!

Mr. Kennerley's attitude of mind as regards the type face having his name is best told in his own words: "Nothing has given me greater pleasure than the fame attained by this type. Mr. Goudy asked me if I had any suggestion to make in regard to this proposed type. I told him that all I asked was that it should be just as appropriate for a fifty-cent book as for a fifty-dollar book. Now it has been made possible by the monotype machine to use this type on low-priced books. I am satisfied that this type is destined to become one of the most popular and useful book types in existence."

Goudy's Village Press is now permanently located on the Goudy estate, "Deepdene," near Marlborough-on-the-Hudson, New York, a beautiful section of country about sixty-five miles from New York city. The Press occupies a picturesque building which was once, many years in the past, a saw-mill. The house itself is a rambling mansion over two hundred years old, and was frequently visited by Washington Irving. One readily understands this master type designer when he says that he has settled down for life in this lovely section of New York state, for a more ideal spot does not exist.

With his Village Letter Foundry, Goudy is now carrying out an old ambition: To cast his own types in his own foundry. Goudy himself does much of the work involved in the cutting of matrices and casting of types, and finds in it a satisfaction which is the greater because long deferred.

To return to the main story: Printers of discriminating judgment responded to the appeal of Kennerley type as enthusiastically as had Mitchell Kennerley himself. It is claimed that only Caslon alone ever received such high praise and achieved such wide popularity so quickly.

From this point on, Goudy's story is simply a series of achievements. In 1913 the English Caslon Foundry secured the rights for casting Kennerley Old Style, Forum Title, and Goudy Antique. The following year Goudy sold five new type faces to the Caslon Foundry. Then the designer created Goudy Old Style and Goudy Italic for the American Type Founders Company. In 1920 he became associated with the Lanston Monotype Machine Company as art director, and there he has general charge of all matters of type design, and creates a specified number of new designs every year.

Garamont was the first type face designed under the Lanston arrange-

ber of technical works. He is engaged in a vast study of the development of type and typography from the beginning of the alphabet down to today. His spare time is happily spent in the collection of books printed by famous private presses, and his library of such printings is impressive. One item of equipment of the present Village Press is the hand press upon which William Morris printed his widely celebrated volume of "Chaucer."

From time to time Goudy has expressed his aims and ideals, though it never has been a simple task to start him talking about himself. The following excerpts from his remarks sketch a reliable impression of this master

WOMAN'S HOME COMPANION

HAHBHCHDHEHFHGHHHIHHJHKLHMHNH

HOHPHQHRHSHTHUHVHWHXHYHZH&H

Н А Н Б Н С Н Д Н Е Н М Н П Н Р Н У Н

mambmcndmemfngmhmimjmkmlmmmmnmompmqmrmsmtm

mumvwmxmymzmfmffmflmfflmfflmctm.,-;?!mgm

Twenty-four point italic type design for above magazine.

A trial proof, reduced, of Mr. Goudy's latest creation. In headings, this fine letter will beautify the pages of a leading magazine

ment, and all familiar with this delightful face of type will understand why it created such a sensation. Other faces which Goudy made available for the monotype are: Goudy Heavy; Kennerley, with roman and italic; Forum Title; Goudy Modern, with roman and italic; Goudy Open, with roman and italic; Italian Old Style, with roman and italic. Truly it is said that a printer could run all of his printing in the Goudy types and never lack an appropriate, legible, and beautiful type face for any purpose required.

Some of Goudy's finest designs have been taken directly from the European sources visited during his many trips abroad. From one inscription on the Forum in Rome comes the basic design for the Forum face; the Hadriano was taken from work seen at the Louvre, Paris. The designs that maintain their strength and beauty despite the swift changes of the times have proved to be a safe foundation for type faces that will live beyond their own period.

The interests of Frederic W. Goudy have gone beyond the work immediately at hand. He has written a num-

which is only enhanced by a close personal acquaintanceship:

"For years it has been my constant endeavor, by precept and example, to create a greater and more general esteem for printing and type design, to give to printers, and to readers of print, type faces that are more legible and, if possible, more beautiful than ever before. . . . I have ever kept in mind a definite standard of dignity and beauty. I have made utility and beauty the great desiderata. . . . There is a form of beauty that arises from its use and destination, our natures seeming to relish the appearance of anything that serves some good and useful purpose. . . . In the printed page beauty is the sum of the various elements of proportion, refinement, taste, type arrangement and its decorative features, careful composition, and adequate presswork, all combined into one whole that delights the eye. . . . Fine printing demands that it be done on a fine type—a type without mannerisms, one that is easily legible, its form distinct and not made to display the skill of the designer, but rather to help

the reader. . . . Design in typography does not mean capricious originality. It means reasonableness and natural growth, not an attempt to coerce the elements into some preconceived arrangement not the natural outcome of the tools and materials employed."

Frederic W. Goudy has relied upon these principles, and these have not

failed him. Such a career, such a following, cannot be erected upon the shifting sands of whimsical and flamboyant gestures; but sincerity and knowledge and a naturally expressed skill will support the loftiest reputation without the peril of failure. Upon such a sturdy foundation does Goudy construct his types that live.

American Photoengravers' Thirty-second Annual Convention

By S. H. HORGAN

WHAT the delegates almost unanimously consider as their most successful convention came to a close with most joyful news brought to them by John Walsh of Washington, the association's attorney. The Federal Trade Commission, on October 10, after ten years of study of the photoengravers' standard scale used in estimating the charges for their work, has endorsed the scale, with some modifications. It is estimated that the American Photoengravers Association spent \$50,000 during these ten years to defend itself against the charge of price-fixing.

The old officers were all reelected, as follows: president, Victor W. Hurst; vice-president, M. C. Gossiger; the second vice-president, Carl F. Freilinger; treasurer, Oscar F. Kwett; Executive Committee: Adolph Schuetz, Charles A. Stinson, Adolph Beekle, Elmer W. Held, and Peter Schontanus. The registration showed 437 delegates present, representing 79 cities. Cleveland photoengravers gave the visitors a most hospitable reception, and the wives and daughters of the visitors say they could not have been entertained in a happier, more friendly manner.

The convention was formally opened October 11 by John Arlinghaus, chairman of the Cleveland Convention Committee, and the opening address was by Nathan J. Newman, chairman of the Cleveland Photoengravers Club. This was then followed by the customary addresses of welcome by representatives of the city of Cleveland, responded to by Charles A. Stinson, Philadelphia; E. W. Houser, Chicago; Robert Olsen, New York city; J. H. Hill, Baltimore; Webb Harrison, Seattle; Al. Hoffman, San Francisco, and Carl F. Freilinger, Portland, Oregon.

In the afternoon session, D. H. Werblow, of the Polygraphic Company of America, told about the strip film and its true place in photoengraving. Some other branches were making use of this flexible film, and he could not see

why photoengravers did not employ it more. He stressed the poisonous character of the ether and cyanid fumes used in wet-plate photography. A great number of his healthy listeners were wet-plate photographers at one time, and this was the first time they had heard that the gases from ether in colodion were injurious to health.

D. Frank Rowe, of the Bassani Processes, presented a paper on the René Gilbert color camera, which is mentioned elsewhere. E. Champion Bradshaw, who for nine years worked with Karl Klietsch, famed inventor of rotogravure, told how the photoengravers could easily engrave their flat copper plates in the Karl Klietsch manner, for use in commercial printing on any of the rotogravure presses now coming into the market. These presses utilize thin copper plates, that must be bent around the cylinder of the press. He predicted that this is a coming business which printers and photoengravers should work out together.

Carl F. Freilinger, of Portland, Oregon, addressed the convention on "The Platemaker of the Future." He told of the progress the photoengravers have made in keeping up with the demands on their craft, as instanced by the way in which they have made halftones for printing on the web perfecting presses with wet inks. When offset printing came along they went into this new branch of platemaking, and, as is well known, the makers of the rolls for rotogravure printing are all photoengravers. The basic principle of all the photomechanical methods is the halftone screen, and the training a photoengraver gets in handling the screen fits him for doing work in these other branches. As to the future platemaker, the speaker held that the leader would always be the photoengraver, for the reason that the advantage he has of staging reëtching and burnishing relief plates cannot be adopted by rival processes. And, moreover, the letter-

press printer can later so handle the photoengravings by the application of overlay and underlay as to bring out all the gradations of tone desired, and this the offset and rotogravure printers find themselves unable to do.

Oscar F. Kwett, president of the Northern Engraving Company, delivered to the photoengravers a valuable talk on the necessity to them of advertising. This is a feature they have neglected, though a large part of their business is the engraving of advertising by others. V. C. Houser, chairman, Publicity Committee of the A. P. E. A., who followed Mr. Kwett, explained how their collective advertising campaign failed through lack of voluntary contributions on the part of members.

At Friday morning's session, supervised by Floor-Leader Charles A. Stinson, eighteen vital questions were presented to the convention in a printed leaflet. Each question was taken up and discussed in order, and it proved a valuable novelty in convention work. Dr. Hollis Godfrey, president, the Engineering Economics Foundation, was presented to the convention by Edward Epstein of New York city. Dr. Godfrey told the photoengravers how important they were in the growth of wealth today, but that, owing to their lack of business knowledge, they were not now receiving the financial reward which was their due. He showed how much they required education to sell their goods in a buyer's market.

Friday afternoon was devoted to organized coöperation for the good of the service, with addresses by officers in the allied printing trades. The feature of this session was the address by Matthew W. Woll, president, International Photo-Engravers Union of North America. His topic was "Meeting Our Joint Problems." He discussed their past differences, and finished up with an argument for the forty-hour week. He said the present half-day on Saturday was recognized by business in general as being the costliest portion of the work-day week with the least return in profit. He contended that as the facilities and speed by which everything was produced these days were rapidly exceeding the consumption, it would be necessary to decrease the quantity produced, and the forty-hour week was one way to bring this about.

On Saturday, W. B. Lawrence talked upon "Current Production Costs," and Louis Flader, commissioner, gave the photoengravers an introduction to themselves, by word and dialog staged by members, as to the unbusinesslike manner in which their salesmen sold their product, which, he said, was not ham, gingham, nor graham crackers.

U. T. A., in Convention at Quebec, Adopts a New Administrative Plan

IN MANY respects the forty-second annual convention of the United Typothetae of America, at Quebec, Canada, October 1 to 6, will be remembered as the greatest ever held by this association. In regard to attendance it cannot, perhaps, rank with others of recent years, particularly the one in New York in 1927; but as far as the constructive effort is concerned, this convention should be ranked as truly among the greatest.

Quebec, as a host, was remarkably attentive to the thousand or so guests. The Chateau Frontenac, wherein the meetings of the convention were held and the greater part of the delegates well quartered, offered every possible convenience and comfort to make the stay of the printers enjoyable.

The main sessions of the convention were divided into four distinct groups. Following the opening session on Monday night there were sessions on education, marketing, and management, with the addition of an executive session Wednesday morning to discuss the proposed changes in the administrative plan of the association.

The educational meeting on Tuesday morning was remarkably interesting. The session's speakers included Prof. David Gustafson, U. T. A. professor of printing at the Carnegie Institute of Technology, at Pittsburgh; J. L. Frazier, editor of *THE INLAND PRINTER*; Dr. Thomas S. Baker, president of the Carnegie Institute of Technology, Pittsburgh; Dr. Hollis Godfrey, of the Engineering-Economics Foundation, Boston, and popular William Pfaff, of New Orleans.

The marketing session, held on Thursday morning, was featured by the announcement of Typothetae's latest aid in selling printing—the U. T. A. sales portfolio—and the presentation of the playlet "The Murder at the International Rubber Toothpaste Company," staged by members of the Toronto sales clubs. The ability to dramatize prosaic subjects was never more in evidence than at the Friday session on management, when the Pine Street Players, composed of members of the Capital District Typothetae, of Albany, New York,



THE HEADLINER

Opening the first regular session the inimitable and beloved "Bill" Pfaff held the big audience tense and silent with interest. Nothing comparable followed his address

staged a very clever and impromptu takeoff upon efficiency in the handling of the problems of cost.

Also on Thursday morning Prof. Erwin H. Schell, of the Massachusetts

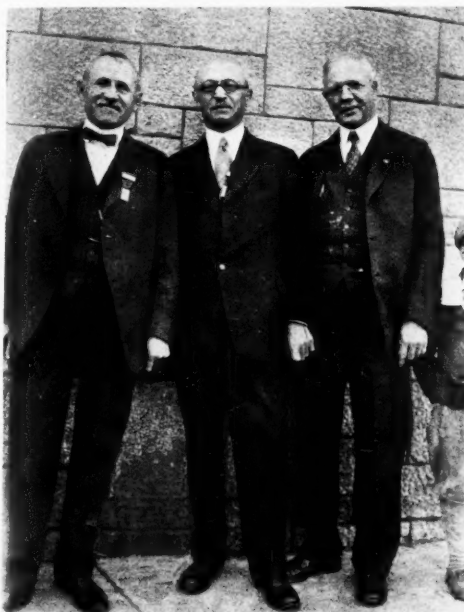
Institute of Technology, addressed the delegates on "The Importance to the Printing Industry of Acquiring Broad-er Management Principles and Their Application to Successful Business." The speaker presented his theme in his first few sentences, when he stated that "within the last quarter of the century the printing industry, which for five hundred years has operated in an uncontested field, has increasingly felt the pressure of substitute products." Professor Schell explained the definite inroads made by motion pictures, the radio, and electric signs into the demand for printing. Almost paradoxical was his next statement, when he declared quite bluntly that there was altogether too much printing. "Less and less is your problem one of printing; more and more is your problem one of inducing reading."

Enunciating a distinctly new principle of business management, Professor Schell stated that "change lies at the base of industrial security," and that "organized research makes change safe for business institutions."

While it is impossible to list in detail the events that transpired during a whole week crowded full to the minute with meetings, a number of definite steps stand out as indelibly marking the progress of Typothetae. The most important had to do with changes in the governmental machinery of the association itself.

It is difficult, in any form of regulations designed to control the activities of a large group of men, to avoid cumbersome machinery with its accompanying red tape. Typothetae has been no exception. Its controlling authority has been decentralized, probably due to a desire to permit as wide a representation as possible from the many locals throughout the United States and Canada; and as a result of the same desire the terms of most officials have been limited to one year. Naturally, with such a decentralization of authority and such a complicity of movement among the many groups comprising the association, its progress was rather spotty.

Leaders of Typothetae have realized for some time that the



Old-time followers of the U. T. A.: Luther Rogers and Toby Rubovits, of Chicago, and George H. Carter, Government printer, Washington



John Clyde Oswald
Managing director of the New York city master printers, who is known to all.



Trade Press Editors Get Together at Quebec

Left to right: Edmund G. Gress, *American Printer*; Walter L. McCain, *Printing*; H. A. Nicholson, *The Canadian Printer and Publisher*; Roy L. Mangum, *New York Printing News*; J. L. Frazier, *The Inland Printer*.



Fletcher Ford
Genial delegate of Los Angeles toured northwestern Canada en route to Quebec.

assurance of its increasing value was dependent upon insuring some measure of continuous policy in its administrative authority.

Accordingly, two years ago a committee, comprising many of the clear-thinking executives of the association, was appointed to study the needs of the present constitution and make such recommendations as seemed necessary. The changes recommended were voted on at Quebec, adopted without a dissenting vote, and were put into effect immediately by the officers.

The new charter discloses a number of important changes. The constitution has been eliminated as the final authority, and the charter granted by the secretary of state of New York is used, with whatever by-laws were necessary.

Principal among the changes is the simplification of the administrative functions of the association, through the elimination of the Executive Committee and Executive Council, with a total membership of thirty-five, and their replacement with a Board of Directors, composed of twelve members, three of whom are the president, first vice-president, and treasurer. The directors, except for the executive officers, will serve for three years, and are elected in such a manner as to insure six men being carried over each year. This procedure assures a continuation of policy, which is so highly desirable, and offers smoother progress in the activities of the association.

One of the most noteworthy features of the new charter is the legalizing of the Council of Presidents, which under the old constitution had no legal status, but which is now quite an im-



F. S. Crane, son of the founder of Crane & Company, sixty-year-old concern at Topeka, Kansas

portant feature of the association. The new charter has provided for a General Assembly, to be composed of presidents



Secretary Vance, of Columbus (Ohio) local, and **John J. Deviny**, headquarters staff

of various locals of Typothetae, presidents of regularly organized district federations, presidents of departmentals and auxiliaries, and five delegates from the members at large. While the General Assembly cannot exercise any of the functions of an administrative body, it can initiate and discuss plans, policies, and activities of the association and make recommendations to the Board of Directors for action.

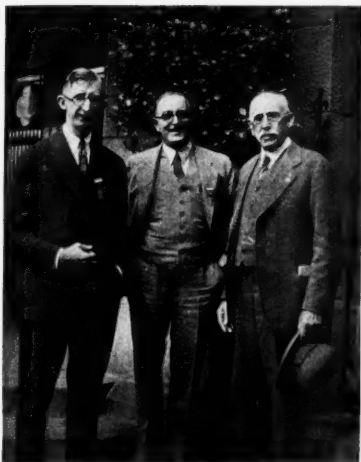
The new charter also creates an Advisory Board, composed of all the past presidents of the international association. The Advisory Board cannot exercise any of the functions delegated to an administrative body.

Another feature of the new charter is the reduction in the maximum dues from \$100 a month to \$30 a month. While it is anticipated that this will reduce the revenue of the association to quite an extent, it is hoped that enough new members will be obtained to more than offset the loss.

It cannot be questioned that this new setup in the governmental machinery of the association will prove of value. Those who have studied the provisions of the new charter are confident that it offers the stabilizing influence that Typothetae has required. This great trade association can hardly be termed an association any longer; rather, it is an institution exerting a widespread influence not only in its own industry but in many others.

The convention was noteworthy inasmuch as it saw the formation of a new Typothetae auxiliary that offers promise of establishing closer contact between the international association and the locals. While an organization

composed of the secretaries of printing-trades associations has been in existence, it has not been affiliated with Typothetae, and its membership has included many non-Typothetae secretaries. The present organization, while



George Keller, Detroit, stands between Hibberd and Hibberd's father-in-law, Hardy, South Bend competitors

in no sense supplanting the Printing Trades Secretary-Managers Association, does bring about a solid group of Typothetae secretaries who know and understand the problems of their individual members as well as the problems of the international group.

The secretaries chose as their president George W. Trumbull of Cincinnati, who has been instrumental in bringing about the formation of this new group of secretaries.

The past few years have seen the interest of the Typothetae members focused principally on the marketing problems they encountered. Typothetae, through its Marketing Committee and through its Department of Marketing at the international offices, has gone a long way in providing the tools necessary to efficient selling on a non-competitive basis. The association has provided four major branches of service along these lines: the marketing sections of the *Typothetae Bulletin*; the course in selling printing; sales clubs, and the Individual Service Bureau.

At the Quebec convention the Committee on Marketing announced the completion of the very latest aid—the U. T. A. sales portfolio—primarily a working kit to be used in interviewing prospects and in explaining the capabilities of printing as an advertising medium. The portfolio is the result of a year's work on the part of the Marketing Committee and was prepared principally by Ellsworth Geist, a member of the committee.

Another event of interest was the announcement concerning the new unit library for printers, the most recent activity of the Department of Education. This library was selected by a committee of the leading educators and printers of the United States. Among these were J. L. Frazier, the editor of *THE INLAND PRINTER*; E. E. Sheldon, of the Lakeside Press, Chicago, and Toby Rubovits, of Chicago.

The units are designed in groups which are to sell at a price around a hundred dollars. They are provided in



The good work of J. Horace McFarland, Harrisburg, Pa., on the U. T. A. Legislative Committee was frequently referred to during the convention

sectional bookcases and are designed primarily as printers' reference texts and for gifts to schools and libraries.

George K. Hebb, of Detroit, had the honor of making the first presentation



James Rudisill, chairman of the Committee on Production Engineering (center), and his two sons

of the group of printers' books. He donated a set to the library at the international Typothetae offices, Chicago.

F. W. Fillmore, director of the Department of Finance and Accounting, announced that the new booklet on



E. F. Eilert, past president of the U. T. A., and Col. E. T. Miller, secretary, caught looking natural

"Ratios for Printing Management" is ready for distribution, and that members would receive their copies shortly after the close of the convention. According to Mr. Fillmore the booklets for this year represent a very careful analysis of 859 classified reports, of which 343 were balance sheets, 304 operating statements, and 212 annual 9-H cost statements. A total net worth of \$29,790,000 is represented, with a total sales volume of \$53,150,000.

Some changes have been made in the manner of presenting the information, and these should result in making the booklets even more valuable than they have been in past years. The classifications follow the best accounting practice, and the data provides a common basis upon which each individual business may make comparison of its results with the averages of the industry.

A new keynote was sounded in the announcement of a most extensive program for production management. Heretofore principal interest among the members has evidently been centered on the marketing problems. With the work of the Marketing Committee proceeding at such an exceptional pace and meeting the problems with which printers are met, the interest of many printers has turned to problems involving plant management and procedure.

From advance indications it is expected that the new activity in production management will meet with as enthusiastic response as that accorded the marketing phase. While complete

plans of this department were not announced at the Quebec convention, it is known that an extensive program involving plant layout, management, estimating, and machine efficiency is being evolved for constructive activity.

The program for this newest development of Typothetae's helpfulness has

Prof. Gustafson

You must hear him

PROFESSOR DAVID GUSTAFSON, U. T. A. Professor of Printing, Carnegie Institute of Technology, Pittsburgh, is going to speak on "The Training of Today."

Be on hand at 10 a.m., Tuesday, to hear him. Talks like this make a convention worth while.

If you want to get your money's worth out of the convention be on hand Tuesday at 10 a.m. sharp.

*Come like this
if you must*



but be on hand at 10 a.m., Tuesday

PASTE A STICKER ON YOUR TICKER

been prepared under the direction of James S. Rudisill, York, Pennsylvania, head of the Committee on Engineering and Production Management, and D. Loren Davis, director of the department at the international offices.

At the final session of the convention, Typothetae through a resolution dedicated its proposed permanent home to the memory of Theodore Low De Vinne, first U. T. A. president, in the opinion of many the greatest printer America ever produced, and admittedly a man who during his term of office and later did more to further the cause of coöperative association than any other man. Within a few minutes after the passage of the resolution \$19,000 had been pledged by members present to start the ball rolling. It is now expected that a campaign for subscriptions will be inaugurated to insure early completion of the proposed permanent home of the U. T. A.

The first election of officers under the provisions of the new charter was held on the last day of the convention. Frank J. Smith, of the John P. Smith Company, Rochester, New York, was elected president. Whether by accident or intention, Typothetae has probably chosen its most capable leader as its first chief executive under the new law. Frank Smith, while still a young man, has devoted many years of sincere effort to the good interests of his fellow-printers. As a leader in the work of

the Marketing Committee he has disclosed himself as capable of vision, and, what is more important, of vision based upon an understanding of the

Dr. Godfrey

The Buyers' Market

The whole country will be talking about Dr. Hollis Godfrey in a few months. He is President of the Engineering-Economics Foundation of Boston. He has put business under the microscope and he has brought out some facts that are truly revolutionary. He knows more about "The Buyers' Market" than anyone else in the country, and he is going to tell us how to teach business to use the graphic arts in reaching this market. Don't miss it.



*The early bird
gets the best
seat*

be on hand at 10 a.m., Tuesday

PASTE A STICKER ON YOUR TICKER

George K. Hebb, Detroit, was unanimously complimented on the educational session, also in his advertising for it. Display cards 11 by 14 inches in size heralded the five speakers on his program, three of them being shown in miniature herewith

present and future needs of the association. He brings to Typothetae, not alone the enthusiasm and courage of youth, but the shrewdness and patience of a man well versed in the handling of important affairs.

George R. Keller, of the Ockford Press, Detroit, Michigan, treasurer of the international association for the past two years, was elected first vice-president. George Keller, besides being a noticeably successful business man,



Left: C. Frank Crawford, New York, in a new role—temporary only. Right: E. H. Gleason, business manager of "The Inland Printer."



is noted for two things: frankness and courage. Typothetae needs both. As second and third vice-presidents were chosen, respectively, John R. Demarest, of New Haven, Connecticut, former head of the Council of Presidents, and chairman of the Marketing Committee, and Donald Rein, of Houston,

J. L. Frazier

Editor of The Inland Printer

If you want to know how to use "Books as Working Tools," be on hand Tuesday at 10 a.m. sharp. Mr. J. L. Frazier, Editor of *The Inland Printer*, Chicago, is going to give one of the most interesting talks of the convention. Ten years from now you will still be making use of the things you learn from this talk.

Don't let anyone detain you



be on hand at 10 a.m., Tuesday

PASTE A STICKER ON YOUR TICKER

Texas, now serving his second term as an executive officer of the association.

William Pfaff, the gentleman from old New Orleans, that lovable, kindly man known throughout the printers' world as "Bilfaff," who typifies so well the spirit of associations of men banded together for the mutual benefit, was chosen as treasurer. And Bill will tell you, should you ask him, that, while he knows through experience of the value of thrift, there is quite a distinction between thrift and petty economy.

Nine members were elected to the Board of Directors. Those elected for the three-year term are: A. L. Lewis, Toronto, Canada, immediate past president; Dr. E. F. Eilert, New York city, president in 1926-27, and George K. Hebb, Detroit, president in 1925. Those chosen for the two-year term are: A. W. Finlay, Boston, and George K. Horn, Baltimore, both former presidents of the association, and G. Frederick Kalkhoff, New York city. The members elected for only one year are: Walter J. Berg, Cincinnati; Julius S. Weyl, Philadelphia, and P. C. Treviranus, Milwaukee.

The roster of officers, comprising the executive authority of Typothetae for the next few years, is sufficient assurance that the affairs of the association will continue even more effectively than they have in the past. Indeed, THE INLAND PRINTER confidently believes big things are to be done by the U. T. A.

How Alert Printers Sell Christmas Printing

By HENRY COOK

WHAT will this Christmas have in store for you, as an alert printer? Will Old Nick find your shop just keeping busy, or will it be rushed with lucrative business that means extra dividends for the owners and full stockings for the staff?

No matter what the expectations are for business during the weeks preceding Christmas-time, take a cue from the retailers and the department stores who are planning now for their heavy holiday-season sales. These merchants have opportunities for really profitable business for any printer going to them with novel suggestions for increasing their Christmas trade through direct advertising of various forms.

This article contains practical plans which specialty and department stores have used successfully. Suit them to the merchants in your community. An idea is worth a printing order—a very profitable printing order—because it brings in no attendant price-cutting. With the coming of Christmas, the big season for the retail trade, these merchants will welcome any ideas that will increase their volume of sales.

Around Christmas-time the customer is much more harrassed than during the rest of the year, when he or she can shop in comparative leisure. Have your merchant-prospects make use of this fact through the power of suggestions: What to buy for children in the way of toy novelties. What the wife would like to have. For the daughter; for mother, father, husband. Each of these can serve as the basis of a separate mailing piece listing the best the store has to offer to solve these shopping problems. Sent out to the store's customer list, and properly allocated, of course, such mailing pieces will bring business to the merchant and profit to his printer if well handled.

A sure-fire way to force buyers to shop early and therefore help the retailer avoid the last-minute terror of a jammed store is the mailing folder listing the latest dates at which foreign mail must be sent in order to reach its destination before Christmas. Many purchasers are liable to forget that, while Christmas may be a long way off for them, they must purchase for friends or relatives in distant countries early if gifts are to reach them at Christmas, not when the New Year is already under way. Any retailer can well afford to send to his complete list of customers a well-printed announce-

ment showing the following mailing dates and urging immediate purchase. These dates hold good for the center of the United States, and can be corrected for the particular locality of the printer's customer:

Argentine Republic	.....	December 1
Australia	.....	November 20
Austria	.....	December 9
Belgium	.....	December 9
Brazil	.....	December 7
Ceylon	.....	November 27
Chile	.....	December 1
Cuba	.....	December 19
Czecho-Slovakia	.....	December 9
Denmark	.....	December 11
East Indies	.....	November 25
Egypt	.....	December 6
England	.....	December 15
France	.....	December 15
Germany	.....	December 11
Greece	.....	December 6
Hongkong	.....	November 25
Honolulu	.....	December 11
Hungary	.....	December 9
India	.....	November 28
Ireland	.....	December 15
Italy	.....	December 9
Japan	.....	November 29
Manila	.....	November 25
New Zealand	.....	November 20
Norway	.....	December 9
Panama	.....	December 17
Persia	.....	December 1
Roumania	.....	December 6
Scotland	.....	December 15
Shanghai	.....	November 25
South Africa	.....	November 28
Spain	.....	December 9
Sweden	.....	December 9
Switzerland	.....	December 11
Syria	.....	November 26
Turkey	.....	December 6
Uruguay	.....	December 6

Males are notoriously poor Christmas shoppers, and especially when it comes to buying household and women's gifts. Either they do it at the last moment, or they go through their shopping with a rush and buy indiscriminately. With women doing 80 per cent of the retail buying in this country, men have not had the leisure or the experience and cannot therefore be blamed. But this fact nevertheless offers the printer a good opportunity for business, in the following manner:

A mailed folder or announcement entitled "When a Feller Needs a Friend," and stating that this retailer makes a point of helping the male buyer select even to the point of designating special shopping helpers, will bring the retailer many times the return in sales for the money spent for the mailing piece or the efforts of his salespeople. Sent out to the men on his list, and to a Mister for every name upon his list with a Mrs. before it, this announcement will explain how easy and quick is this special service for the busy business man. The list need not be restricted to that of the store's own cus-

tomers, but can include the names of members of men's civic, business, and social clubs, and other organizations.

A further development of this same idea is to have the merchant set aside one special "Shopping Night for Men Only," when no women will be allowed in the store. This is especially effective because it will permit the man to shop for Her without being discovered. Privacy of this kind will boost the negligee and "undies" sales enormously. Only men salespersons wait on the customers. Special chairs outside the store and under a canopy can be provided for the wives and sweethearts of these men. Because of the special attention given the men on this night, they are able to shop quickly and in peace, and are therefore much more liable to buy more. A leaflet, folder, broadside, or the like can be made up for the retailer, announcing this special shopping night. The same idea can be used for women, too, in the case of a men's shop, or by a strictly women's shop for the men. In either case the store's mailing list can be used by merely changing the Mr. to a Mrs., or vice versa, as the case may be.

Pageants are effective for the larger stores. While this expenditure is not primarily on printing, it includes business for the printer in the form of announcements and programs, handouts, a list of special gifts, etc., that should be used with them. These pageants apply in the majority of cases to children, and in one way or another refer to the nursery rhymes or Santa's homeland, and so on. Any children's nursery book will give the printer innumerable suggestions for copy and illustrations for printed pieces necessary to such stagings.

A problem that faces the retailer during the holiday season is the finding of adequate space properly to show all of his goods, with so much extra gift merchandise demanded at Christmas-time. The printer can suggest a partial remedy for this problem by getting the merchant to divide up the shopping period during the month of December, or even before, into special weeks or half weeks when the various types of merchandise are featured and consequently given more display. If the merchant can be convinced of the value of such a plan he must necessarily announce these different weeks and the merchandise featured in them to his regular customers, and this means

an order for a series of printed pieces coming into the printer's plant.

The printer can also counsel with the merchant as to his institutional Christmas-season advertising. Institutional advertising in the proper spirit can do the merchant much good during the Christmas season. A prominent merchant said during a recent sales-promotion contest: "This store should be the first aid to people in fulfilling their expression of the Christmas spirit. This is the season when our keynote should not be selling, but helpfulness. We are not catering at this time to the sales figures, but to human beings, who want kindly and courteous

assistance in making and carrying out their Christmas plans. The whole appeal of the store should be in keeping with the season. I would have everybody in the store read Dickens' 'Christmas Carol.' No matter how many times each has read it before, I would have him or her read it again."

Let the printer also read Dickens' "Christmas Carol." It is replete with good copy ideas for an institutional campaign that would be of great service to a merchant-customer. A few well-printed, finely set-up, pleasingly colored mailing brochures or even leaflets are suitable to put over an effective institutional message.

Continuous-Tone Positives for Offset

By GUSTAV R. MAYER

PLATEDMAKING for reproduction of color on the offset press has not reached the same degree of standardization as color-plate making by photo-engraving for the typographical press. The basic principle is identical in both, but the methods of practical application are distinctly different.

The color-process printing inks are the control factor, and the printing plates are treated at every step in their preparation to best meet each one of these inks in order to reproduce the original painting. The color record that is obtained by means of our color-sensitive photographic plates and color filters is theoretically perfect, but, as good as it is, alterations are necessary to adapt these negatives, or prints from them, to our practical color-printing inks. Just how to proceed with these alterations for offset is a subject for many trials and errors in most of the lithographic plants.

Several ways are successfully used, and the oldest of these and still the most generally used is to make positives on finely ground plate glass from the color-separation negatives. These positives are produced with either the wet-collodion process or collodion emulsion; both are equally satisfactory. Their one fault is the color of the image as originally obtained. It is a brownish gray that does not match the pencil, crayon, and graphite used by the artist who retouches these positives, and frequently this difference in color of the positive and the retouching material leads to errors in judging the values of light and shade, as the brownish color reproduces much darker than it appears to be.

This brownish color is very readily changed to a gray-black by the fol-

lowing method, which has been found to meet the approval of the artists for many bygone years. The extra work involved for the photographer is not difficult, nor does it add materially to production cost. Two solutions are required; each is applied until there is no further action, a detail that makes the method uniform and certain.

After fixing and thoroughly washing the positive, bleach it right through until white with the following: 20 ounces water; 1 ounce copper sulphate; 40 drops sulphuric acid, and 1 ounce sodium chlorid. After bleaching, wash well, drain off surface water, and then apply the following metol developer until the white image is blackened right through: 20 ounces water; 45 grains metol; ½ ounce sodium sulphite, dry, and 160 grains sodium carbonate, dry. The copper-chlorid solution keeps indefinitely and can be made up in large quantities, but the metol developer remains in good condition for only about two weeks.

This method does not intensify the image; it only changes the brownish color to a black. This is another good point, as the majority of positives are sufficiently dense, the one thing wanted being a change in color. Should the positive be weak and require intensifying, a plain solution of mercuric chlorid is used, well washed, and followed by a 1 in 20 sodium-sulphite solution.

For considerable increase in density in positives for light colors, such as pink and light blue, apply the regular copper-bromid and silver-nitrate intensifying solutions as used for line and halftone-process negatives. For the gray printing plate, where maximum density is needed in the positive, the lead intensifier is very satisfactory.

With all the methods the final color of the image, when dry, will be a gray or black that will match the retouching materials. This brings the photographic and art departments into much better coordination, the one aiding the other in producing what we are all aiming for, a facsimile reproduction.

Pointers on Makeup

By JOHN E. ALLEN

The head of a large chain of metropolitan dailies has stated that a brief story in a box at the top of the front page has ten times as much chance of getting read by the average reader as does the featured news story on the page. This fact applies, he says, even though that story be played up with large headlines and multiple decks.

Perhaps the very brevity of this boxed story is what attracts attention and gets it read. Perhaps its "different" treatment, its "exclusiveness," the fact that it is set apart from other stories by enclosing rules, has some bearing upon its popularity. Perhaps years of newspaper scanning have convinced the average reader that papers are accustomed to serving up in boxes their choicest bits of "human interest" and most unusual news items.

If boxes by their very nature attract attention, it follows that the more attractive they are physically the more attention they will attract. One sees the dress of the brief story, and likes it or not, before he reads its content.

Boxes the type lines of which are too wide, too near the enclosing rules, and not sufficiently leaded are not as attractive as they could be, nor as easy to read. The shape is important. Square boxes are not attractive. They look squatty. Oblongs are better. The ancient Greek artists gave us an excellent model in their "golden oblong." It is safe to state that a box of the sort discussed here should be at least once and a half as deep as it is wide. And the enclosing rules should harmonize in weight and color with the heading of the story they enclose.

Spacing is important. The heading should be sufficiently set off from the body, and both the heading and body from the enclosing rules, to avoid the appearance of being crowded. The lines in the body usually should be leaded at least two points. A box ought to be "opened up" enough to give it "a chance to breathe," as they say.

Rules should not be put together in hit-or-miss fashion. Carelessness in this detail will spoil the whole. They should be joined exactly. This can be done by mitering and by care in makeup and lockup.—*The Linotype News*.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

"A Faded Grittiness"

I intended to write you about that word "grindy," but neglected to do it. I remember hearing it when a child in northwestern Pennsylvania; and, if my own impression is correct, it meant about the same as "grimy," but with a connotation of a faded grittiness—such as characterizes an outside windowsill in a city, for instance. It is not in Halliwell's "Dictionary of Provincial Words." I shall look with interest for further information on these odd words.—*A Cleveland reader.*

"Grindy," rhyming with "Lindy," "windy," "shindy," seems a long way from "grimy." Any member of the Proofroom family who can furnish some real information about this word will have the thanks of all who enjoy tracing colloquialisms to their sources.

Poetry as Prose

Are quotations of poetry ever run in prose form, capitalizing the first letter of each line of the poetry?—*California.*

Yes, it is sometimes done in newspaper editorials, where space is too precious to run the verse in short lines down the column—or where the writer can serve his purpose better by letting the quotation run on without interruption. Initialing the lines with capitals is just an act of courtesy to the reader, and also to the poet.

The Other Side of a Coupon

In writing in for some of the literature offered on page 94 of the August issue, one man said he did not send the coupon because he "could not find the courage to destroy Teall's article on the other page."—*Memo. from the business office.*

Never mind about my modesty or lack of it. Printers should be careful to run coupons so that they are backed by something nobody wants to keep. The possibility is worth studying.

"Anti-" and "Ante-"

Did you see Donald F. Rose's article in *The Forum*, with "antidiluvian"?—*The Department conductor to himself.*

Yes; and I wrote that note to myself because I have put in a good many years at editorial writing, and know that the idiotical writers, as they are sometimes good-naturedly called, are not at all the hopeless lot of morons Mr. Rose cleverly but unconvincingly describes in his contribution.

Initial Quotes

Of late I have been noticing in magazines the use of display initials at the start of articles, and I wonder why a better showing is not made. As a reader, it makes me sore to read a dozen lines, maybe, and give the writer credit for them, only to find that he is opening up with a quotation, which nobody could recognize until reaching the close-quote, without warning. In addition, most of the initials are unsightly, as the lines don't fit neatly around them. Yet I find such initials in the work of the best houses. There ought to be a law.—*Memphis, Tennessee.*

What's this—mental telepathy? The letter must have been written about the time the compositor was setting my article on decorative initials. But since then I have clipped two examples of fancy initials with begin-quotes. One is from *Collier's*. It is in Ida M. Tarbell's article telling why she decided to vote for Smith for President. The article starts with a quotation from "Alice in Wonderland." The first few lines break this way:

"**W**OULD you tell me, please," said Alice to the Cheshire Cat, "which way I ought to walk from here?"

The begin-quotes work very nicely; they are just showy enough to do their work, but not overelaborate, not unpleasantly ostentatious. If the second line had been given a shade less indentation, starting flush with the third line, and the begin-quote in the fourth line had been brought a bit to the left, the vertical line to the right of the initial would have been more pleasing than it is under the present arrangement.

The other sample is from the *Outlook*, and shows a heavy, black pair of inverted commas. The letter is too short to fill the three-line depth necessarily allowed for it, and so there is disproportion between the black print and its white frame.

But these two samples give encouragement to those who like to see a quotation's beginning properly marked, even when the quoted matter occurs at the opening of an article or chapter. If the proofreaders will use their influence in behalf of this excellent practice, we may hope soon to see a real improvement in the situation that now holds sway in so many printed jobs.

"Clavilux" and "Comprachicos"

Have just finished reading "Proofroom De-tours." I wish to thank the Chicagoan for his information regarding "clavilux" and "comprachicos." As to the friend in Pawtucket, Rhode Island, he comes quite close to the meaning of "comprachicos." The correct meaning is, a man or band of men who steal—not buy—children, and perform surgical operations on them, distorting their shapes, so as to form hideous jesters to amuse kings and queens.—*Jerseyman.*

"Comprachicos" has been sufficiently exploited. What's the next odd word from the proofroom curiosity shops?

Greek for Printers

Will you not please take a fall out of that barbarism "Typothetans," sometimes given as "Typothetaeans"? Every educated printer ought to know that "typotheter" is Greek for "typesetter," and that "typothetae" is its plural. It follows that a member of a Typothetae organization is a typotheter. All the members are typotheters. "Typothetans" is as bad as would be "printans."—*A New Yorker.*

The department is not interested in taking a fall out of anybody. Its purpose is constructive and helpful. The querist affixes to his letter a clipping from a printers' magazine, in which a meeting of the Typothetae of Washington, D. C., is briefly reported under the headline, "Changes in P. O. Law Explained to Typothetans." How common is this use of the word? How many printers think it painful? And what do you, gentle reader, think of it, now that it is openly assailed? Is the word lawless and unjustifiable, or can you defend it to your own satisfaction and in a way that will convince other members of the brotherhood?

Zizzy Possessives

Please give me your version of the correct way for forming the possessive case for nouns, singular, ending in *s*. For instance, of the examples below, which is correct, and why? (a) I read Dickens' novels. (b) I read Dickens's novels.—*New Orleans.*

Probably my preference for the second form, with the two *esses*, is due to dislike of running away. The possessive is formed by adding an apostrophe and *s*, and it just isn't right for a big, strong man who stands up to the landlord, the butcher, the grocer, the shoemaker, the coal man, and the electricity and gas corporations to turn tail just because two *esses* join forces

against him and try to bluff him out of his logic. Still, there is a point at which the virtue of courage degenerates into the vice of rashness, and a line must be drawn somewhere. I call the Jones family "the Joneses," but I would not say or write, "I am going over to the Joneses's tonight." That would be too zizzy even for me. Pelion is high enough, without stacking Ossa on top of its towering heights.

The Bible makes us familiar with such expressions as "Jesus' name." Custom has settled upon "conscience's sake," "goodness's sake"; and I wonder if it is not true that the possessive sense has pretty well faded out of such expressions. Francis K. Ball (in "Constructive English") states a few exceptions to his rule for the singulars ending in *s*, quite arbitrarily but without a qualm: "Moses' law," "Achilles' friend," "Xerxes' soldiers," "Demosthenes' orations." Usage in our speech seems quite strongly to favor the suppression of this second *s*, and practice in print divides about fifty-fifty. Satisfactory authority can be found for either form. Pick your rule—then stick to it consistently.

Well, Well, Well!

For changing "well-nigh" to "well nigh" my boss gave me a call. I am wellnigh crazy over this business of compounding. Can you give me rules for hyphenating?—*Wis. Cousin.*

It can't be done satisfactorily in any one lifetime. A set of rules can be found in any grammar-book, but nobody has yet produced a code simple enough to be comfortable; every rule leads a regiment of exceptions. Each printing office should adopt one given set of rules as a standard (perhaps with some changes of its own), and stick to it. There would be much less friction between proofroom, composing room, and editorial room if this were done. Words that work together in a team are to be hyphenated or printed solid only when the combination "does something" to them; in formal language, effects a syntactical change. If "well" is a simple adverb, it should not be hitched up to its adjective with a hyphen. Therefore, "well dressed" and "well known" seem to me quite correct, with adjective modifying its noun, and being itself modified by the adverb "well." I see no essential difference between "well dressed" and "warmly dressed." But the nature of the partnership does seem to change somewhat when you say "well-born," "well-bred." The words seem more like one—by just a shade. The trouble is, to some writers the union seems vague, ill defined; to others, definite and effective, a true merger. Most of us would not spend time arguing over

it; but all of us who write or print would be glad to have a standard for consistent usage. While we can hardly hope ever to see all writers or all printers in agreement, it is perfectly possible for each writer, each shop, to have a clearly expressed style, so that the writer's copy will be uniform, the shop's proofs consistent.

I have seen "well bred" in Sinclair Lewis, Bernard Shaw, and *The Bookman*; "well-bred" in Merrick, Locke, Rose Macaulay, and *The New Yorker*, and "wellbred" in the *New York Times Book Review*. In one of Bliss Perry's books you may find "well being"; in Synge and Walter Pater, "wellbeing," and in Henry Sidgwick, Margaret Deland, *The Yale Review*, and *The American Mercury*, "well-being." My notes report it "wellnigh" in Galsworthy, *The Dial*, *Scientific American*; "well nigh" in Mencken, *Review of Reviews*, *New Republic*; and "well-nigh" in *The Dial*, *McClure's*, and *New Republic*.

My hastily scribbled notes are not always satisfactorily complete when I come to use them. In the following examples they do not state explicitly that the expressions were used as two-word adjective units (adverb plus adjective), and of course it would make a world of difference if they were actually used in the predicate. It is the difference between a well-pondered action and an action that was well pondered (or, pondered well); which is or is not a real difference, as you may decide for yourself. But I think these must all have been used *before* the

noun; otherwise, why would I have jotted them? Here they are: "well advised," *Dial*; "well ballasted," *Everybody's*; "well born," Agnes Repplier; "well documented," *School and Society*.

That is to say, good authority in usage can be found for any of these styles; and the thing to do is to pick your authority, and "stay with it"—taking care to select an authority which achieves something like simplicity along with consistency.

"An One"

I noticed your paragraph on the use of "an" or "an." I am a bit surprised that you did not give the real reason for the use of "an." You say: "The rule taught in school is 'a' before a consonant, 'an' before a vowel." I was taught in school (an English school, by the way) to use "a" before a consonant, and "an" before a vowel or words beginning with a vowel sound. The reason for the use of "an," my teacher went on to explain, is for the sake of euphony and ease in pronunciation; otherwise there would be no use for "an." Very simple, it seems to me; and I am astonished sometimes to see fairly good writers commit such a solecism as "an one."—*Cincinnati.*

My friend had a good teacher.

Double-Barreled Appreciation

I am ready to send our new Deskbook of Style to the composing room, but in the August number of *THE INLAND PRINTER*, on your page, I find your illustration on collective nouns so very simply and clearly told that I am holding up the book to ask your permission to reprint the paragraph instead of the one I wrote for that purpose.—*An Iowa editor.*

An appreciated note of appreciation! We are very glad to give permission for such use of our material whenever possible. Such reprinting should always be identified by means of a credit line or introductory note.

Art and Common Sense in Capital Initials

By EDWARD N. TEALL

DECORATION that is anything less than perfection artistically is not merely a very poor quality of decoration, it is a positive blemish. A decorative capital initial at the start of a chapter or an article is good only if it fits into position in complete harmony with its surroundings of type and white or tinted space. Unless it does fit perfectly it is about as desirable as a tight shoe. To decorate unsuccessfully is to swap a simple virtue for a conspicuous vice.

The capital letter of the text font is honest and unpretentious; the specially designed initial sets forth a claim to artistic excellence which openly invites critical scrutiny and severe judgment. The text capital letter has the dignity of the workman in his working clothes; the "Man With the Hoe" inspired a great artist and a great

poet, partly because his garments, stained with honest soil and toil, bespoke his significance in the life of mankind. In "Sunday-go-to-meetin'" clothes he would not have furnished inspiration to Jean Francois Millet and Edwin Markham; could not have been the subject of an immortal painting and a poem precious to thousands.

The decorative initial is used where the capital of the text type is insufficiently showy; where simple strength fails to satisfy, and dignity is not enough. We decorate our persons and our homes; to decorate the printed page is but to indulge a universal desire for beauty. How patiently the scribes of long ago wrought in decorating their manuscripts; through the ages their work has been cherished and admired. With increasing mechanization of life, such craftsmanship

has not actually lost its reason for being, but it has lost individuality through limitless reproduction. Everything is standardized. The printer buys his beauty ready made; the type-founder produces so many varieties of type face and decorative design, and the printer makes his selection from a list that is large and tempting, to be sure, but available to every other printer. The difference is that where one printer simply throws the decorative type into the page, another spends time and study on the niceties of its use, and makes the design an integral part of work's beauty.

In many small shops, where decorative capitals are deemed too expensive for inclusion in the plant's limited equipment, the attempt to gain desired strength and "looks" is frequently made through use of a capital letter of the text type but a larger size. This is disappointing, because the letter does not exactly match the number of lines needed to eat up the vertical space occupied by the initial, and the letter becomes a blob, surrounded by some examples of bad spacing.

Many a young printer is discouraged by such results. His zeal goes unrewarded, his artistic impulses are nullified—and, worst of all, perhaps he is blamed, or blames himself, for faults not his own, since he had no opportunity to avoid them, no proper materials with which to work. Many a proofreader, working in such a shop, must yearn for power to order the misfit out; but shop custom rules supreme, and the proofreader is not the Grand Panjandrum.

The University of Chicago Press "Manual of Style" devotes but a single short paragraph to the decorative initial, remarking that it should align at the top with the first line of text and at the base with the last cut-in line; that the space below it should be taken as the measure of space to be left between the initial and the cut-in lines after the first one, which should preferably fit up closely.

But the young printer soon encounters difficulties. Letters like *B* and *S* offer a fairly well-squared contour, and it is easy to space around them. But an *A* or a *Y* is not so accommodating; a *V* is in effect an *A* upside down, one having a broad base with a pointed top, the other reversing this plan, like an inverted pyramid.

Ideally, the first word should be a long one, so as to run on from the capital; but even if the writer is obliging enough to supply a first word of several letters, there is a gap when the initial is an *A* with its peaked top. Cast an *A* and a *W* on the same-sized

block, and there is no way to bring the first following letter, generally a small cap., close to the *A* unless the block is notched at the top.

If the first word is a one-letter word, *A* or *I*, the spacing problem is still more difficult. Here the best way is to hang the other lines in, say, a nut farther than the first. But then again, if the capital initial is one of the letters squeezed in at the bottom, *T*, *V*, *W*, or *Y*, the extra nut indentation should be foregone. Making a rule is only a start; the big thing is to formulate the exceptions that will occur.

If a spaceband is used after a capital *A*, as a word, and the line is not particularly tight, the line might justify in such a way as to give the appearance of extra indentation, as compared with the next two or three cut-in lines. In ordinary work that irregularity might be passed, but in high-grade work the line would have to be reset for sake of symmetry. A test of the proofreader's judgment—and judgment is the prime test of a proofreader. In some shops he would be "bawled out" if he ordered the line reset; in others he would be thought slack if he passed it.

In magazine work the problem has been simplified by use of capital initials set inside a decorative design filling the block. Thus all letters are in effect squared off, and spacing under the block and at the side is easy.

One little sentence in the Manual's paragraph on initials is of special interest to me, because it brings up a question that has more than once been posed in the Proofroom department. The Manual says: "Quotation marks before an initial should be omitted." They are, in fact, almost universally omitted. Among my clippings is just one which shows a decorative initial with a begin-quote. It is from the *Survey Graphic*; and it looks good.

The article starts with a quoted nickname, "Slim" Lindbergh. The *S* is a big, black affair, six lines deep. The small caps. in which the rest of the name is set are larger than the capitals of the text type. The begin-quotes ahead of the initial are a bit heavier and blacker than the close-quotes after "Slim," but the line shades off very satisfactorily. The heavy begin-quotes harmonize with the initial as nicely as the lighter close-quotes harmonize with the smaller caps. that they follow.

So much you will please take on my say-so. But every reader will feel that further comment is necessary. What is to be said on the other side? Almost anybody accustomed to looking at print critically would at once

call attention to the fact that the begin-quotes are outside the measure of the type column. To the meticulously critical, the rule-bound, this charge will be loaded with damnation.

But remember, true proportion is often attained only by subordinating mathematical exactness to a reasonable allowance for optical illusion. Printing that looks well proportioned is well proportioned, even though it might not stand a geometrical test. And—to my eye at least—this marginal quotation mark not only eases into the type page nicely, although actually outside the border line, but renders useful service in squaring off the page. It does not lessen the boldness of that big, black, sweeping *S*, but it does give a corner. The little fussing required in placing it was well repaid by additional readableness, and at no smallest sacrifice of proportion; rather, in my view, with attendant gain, typographically.

The perfect form of decorative initial would be the squared design, with inserted capital to harmonize with the text type; separate blocks for the ornamental design and the included working character, the latter fitting into the former on the principle of a nest of boxes. In such an arrangement the physical difficulties that are now used to support the no-quote theory and practice would be obviated, and the begin-quotes could be inserted without any difficulty at all.

The "no-begin-quote" rule is based exclusively on typographical grounds. Nobody would ever have formulated such a rule for any reason except the difficulty of placing the quote marks. There is no more reason in grammatical logic for omitting the begin-quote when a fancy initial is used than for omitting it habitually in the run of a text. A quotation has beginning and end just as much when it opens an article in a magazine or a chapter in a book as when it occurs halfway through. And if the beginning and the end are not typographically indicated, the reader is compelled to expend energy which should in his interest have been conserved. If the quotation is long, a dozen lines or more, the reader is unaware, until he reaches the close-quote, that he has been reading anything but the author's own words.

If proofreaders would exert, judiciously, a little pressure on this matter it might not be long until first one and then another printer and publisher would be willing at least to experiment with quote marks in conjunction with decorative initials. But perhaps there are no proofreaders who think as I do on this interesting topic!

Collectanea Typographica

By HENRY LEWIS BULLEN

Mightiest of the Arts

Printing is the mightiest of the arts, for it has opened the fair land of opportunity to untold millions and destroyed the monopoly of the few. Since its discovery and practical application mankind has enjoyed more blessings, greater enlightenment, larger happiness, and truer liberty than had come to it with the blind gropings and the voiceless aspirations of countless preceding centuries.

—Editorial in Washington "Post."

* * *

What Is Printing?

AMONG the occupations of mankind, printing is the most difficult to define. Every sort of opinion regarding it, from the trivial to the sublime, may find justification in one or another of its many-sided aspects. This essay is submitted to assist those who are entering upon printing as their life's work to realize the importance to the world of the creations of their heads and hands.

Is It a Mechanic Trade?

Printing is officially listed among the mechanic trades. Its personnel in the United States numbers upward of four hundred thousand. Of these 95 per cent confirm the official rating, and, whether proprietors or journeymen, find no satisfaction in being printers that they would not have enjoyed equally as well if fate had made them makers or sellers of boots and shoes or household furniture. It is indisputable that the efficient shoemakers and cabinetmakers must have a greater degree of mechanical expertness than is demanded of journeymen printers. Typographic printing is the simplest of all trades and the easiest to learn, as witness the picture on this page, so understandingly drawn by Cartoonist Webster, of boys in a garret who have actually learned the basic rudiments of typography within twenty-four hours after the arrival of a toy press, a few pounds of types, and other necessities, and who will be taking cash orders before the set of the sun.

A few years ago the scene depicted by Webster was to be observed in thousands of our American homes. Printing was then the most alluring and lucrative of indoor sports for intelligent boys, doing them an

immense amount of good and not a bit of harm. Judged by the mental outlook of the majority of its personnel, printing is correctly listed as a mechanic trade.

Is Printing a Commodity?

Notwithstanding the fact that most of those who practice printing are mechan-minded, the study of the nature of its principal products will prove that it cannot be properly classified with mechanic industries manufacturing shoes, furniture, motor vehicles, paper, silk, clothing, etc. Industries such as these—all the major groups—make merchandisable commodities. Is it not also true that much the greater part of the product of commercial printing plants is not merchandisable, though created almost entirely for business uses and accomplishments?

If, for example, a printer found himself in possession of a carload of shoes or refrigerators or flatirons, he would find a ready market for them. But if he found himself in possession of one carload of printed labels, tags, catalogs, etc., bear-

ing the name of a defaulting customer, the only merchandising value would be in the paper, and 95 per cent of the original value of the paper would have been destroyed by the printing put upon it. In such a transaction, not so unusual as might be supposed, the definition of printing as "the art of spoiling perfectly beautiful sheets of paper" would be absolutely correct in all senses.

If we consider newspaper printing, if the newspaper is a daily, whatever is left over—the issue of Monday, for instance—is unsalable on Tuesday. Printed books have a merchandising value, but if diverted from the ordinary channels of the book trade they are not the most desirable of assets. If a bank were forced to foreclose on one of two carloads of merchandise, one well loaded with books, the other with shoes, it would be strange if it would not prefer the shoes, even if the invoiced value of the books were very much higher than that of the shoes.

Thus the printer is clearly seen to be in an industry of a dubious character as compared with, let us say, the shoe industry. Its producing costs are high, yet when the printing is completed it has no value save to one customer, and no value to the printer if the customer defaults. One may be excused for denying that printing is an industry in a true sense of that term. The bulk of its product—commercial printing—has no sales value whatever. It has to be given away. Those who give it away prepay all of the charges. Some of the donors expend great sums in soliciting the public to receive their expensive gifts. Those who print newspapers and periodicals actually boast of selling their products far below cost (daily papers costing thirteen cents each are sold to dealers for one cent in the city of New York!), and spend great sums to increase circulation and to increase their losses on circulation!

Now we know why in days of old our occupation was called an "art and mystery." It mysteriously survives and expands in defiance of all basic business economics. And here, in a hard-boiled world, is a greater mystery: According to the latest census of the United States the graphic-arts-industries group—typography, lithography, copper and steel



The Thrill that Comes Once in a Lifetime. Mechanically this boy's outfit was far in advance of that by which Gutenberg made himself a Columbus of human intelligence, discovering and giving power to countless others to discover new worlds in human brains. This is a printing office no less so because that of R. R. Donnelley & Sons Company—the greatest in America—is somewhat bigger. After all is said, this has the Essence and these lads have the true spirit

plate, photomechanical engraving, and bookbinding—created and sold, in 1923, products of the net value, as billed to customers of the first instance, of \$1,364,339,918. This does not include the cost of materials used, such as paper, metals, etc., amounting to \$627,672,392, which the Census Bureau credits to the industries which manufacture all these various materials. So these returns classify the graphic-arts-industries group as second among all the industries. It would be first if its great product of newspapers and other periodicals could be sold at or above cost instead of far below cost.

What enormous effort and expenditure to create things that, for the most part, are given away or sold below cost! Are

though still inhabited, it was in a ruinous condition. In A. D. 647, after its capture by the Mohammedan Arabs, it was abandoned, and desert sands gradually hid it out of sight and memory—as completely as the lava of Vesuvius hid Pompeii from sight and memory for 1,200 years.

The ruins were discovered in 1765. In 1834 Algiers became a French possession. They protected the area in which the ruins were hid, and in 1881 began to unearth them, revealing to an astonished world another evidence of the grandeur and high culture of the pagan Romans.

Timgad had a very large and beautiful public library, all the books in which have crumbled away—such as were not stolen by the invaders—because written

The words in this inscription, following the Roman practice, had no spaces between them. The *V* is used where we use *U*, as the latter character had not yet been invented. There are no punctuation marks, as they had not been invented. Here is a free translation:

This library was erected by the liberality of a highminded and respected citizen of Thamugus, M. Iuli Quintiani Flavi Rogatiani, who in his will bequeathed 400,000 sesterii to establish it. This inscription is dedicated to the donor's memory by his grateful townspeople.

In the days of the wisely liberal Rogatiani, libraries conserved books, which were made with pens by the printers' predecessors, the book inscribers and illuminators. In the year in which Christ



The ruins of Timgad, a Roman city recently unearthed in Algiers, after being lost for ten centuries. At left, in foreground: the columns (restored) of the public library. At right: inscription found in the ruins, commemorating the donor of the library. See text for translation

such printed things commodities? If they are, why give them away? If they are, why won't banks accept them as securities? If they are not commodities, what are they? These questions *Collectanea* will endeavor to answer adequately in the next instalment of this department.

(To be concluded in our December Issue)

* * *

When the Library Was Destroyed the City Was Lost

ONE of the greater sights of Algiers—a sight that attracts thousands of tourists every year—is the ruins of the Roman city of Thamugus, now known as Timgad. Originally a cantonment of two legions of Roman soldiers, it received from the Emperor Trajan, in A. D. 100, the rank and privileges of a Roman city. This was more than two centuries before the Romans were Christianized. Today Timgad is the most interesting of all the uninhabited ruins of Roman cities. It has, among many other grandeurs, a magnificent arch, restored by the government of France, erected 1,928 years ago in honor of Trajan. In the third century Timgad was dominated by the Christians. In the sixth century, al-

on papyrus. It is of this library we write. The stately columns, with corinthian capitals, in the foreground of the picture at left, together with the adjacent broken columns, were parts of the library of Timgad. When excavated they were all prostrate and broken. The French repaired and reerected them six years ago. While this work was proceeding it was not known for what purpose they had been used when Timgad was flourishing.

The incidents relating to their identification are interesting. In the picture at the right is an inscription. Observe that the stele has been broken into three parts. The part at the right was unearthed ten years ago, but in its separated condition was unintelligible. The middle part was found four years later, but, while recognized as mating with the previous find, it threw no light on its story. In 1926 the part at the left was found, disclosing the fact that the restored columns were parts of a public library. The original inscription, shown in our picture, reads:

EX LIBERALITATE M. IULI QVINTIANI FLAVI ROGATIANI C.M.V. QVAM TESTAMENTO SVO REIPVBLICAE COLONIAE THAMVGADENSIVM PATRIAE SVAE LEGAVIT OPVS BIBLIOTHECAE EX IS CCCC MIL NVM CVRANTERE REPVBLICA PERFECTVM EST

was born hundreds of public libraries were active throughout the Greco-Roman empire. In Rome there were seventeen of them. The principal assets of that greatest of all empires were in these fine public libraries and in innumerable private libraries maintained at the time.

A century after the Rogatiani Library was founded all libraries throughout the Roman empire were suppressed, because their contents were principally of pagan origin. The destruction was indiscriminate, until nothing was left but the sermonal writings of the early Christian fathers. All of the secular literature was banned. The "glory that was Greece and the grandeur that was Rome," to quote Edgar Allen Poe, was founded upon the history, poetry, philosophy, science, and ideas recorded in the literature of the empire. When that literature was suppressed the empire tumbled into ruins, of which Timgad and its great library and the thousands of other beautiful ruins are memorials. Suppress the libraries of this twentieth century and prohibit printing—then our civilization would collapse as thoroughly as did that of Greece and Rome, and another Dark Age would afflict the world and its people.

The Facts You Need—at the Price of a Stamp

Mechanical Equipment

65-C. Booklet, "Better Rolls of Newsprint and Magazine Paper," by the Cameron Machine Company. Shows the importance of good rolls in the speedy handling of rolled paper.

66-C. Folder, "What Are You Trying to Sell—Printing or Makeready?" by Hacker Manufacturing Company. Illustrates and describes the Hacker plate gage for checking cuts and bases.

68-C. Catalog, "Lewis-Shepard Engineering," by the Lewis-Shepard Company. A compilation which shows and describes the material-handling equipment made by this company.

70-C. Booklet, "Type AA Reliance Induction Motors," by Reliance Electric and Engineering Company. The facts and illustrations about Reliance fan-cooled, ball-bearing motors.

71-C. Booklet, "The Cabinet Saw," by John Royle & Sons. Gives complete illustrations and facts concerning the Royle cabinet saw.

74-C. Booklet, "Saving From 40 to 60 Per Cent of Handling Costs," by the Stuebing Cowan Company. Gives specific examples of savings achieved by use of company's conveyors, with names of the concerns which are using these conveyors in specific fields of industry. A convincing booklet.

Paper

76-C. House-organ, *Selling Blotters*, by the Albemarle Paper Manufacturing Company. Well handled, and contains informative material of value to the printer who seeks ideas.

77-C. A portfolio, "Eagle-A Direct-Mail Packet," by the American Writing Paper Company. A collection of direct-mail material overflowing with ideas for the printer, and printed, of course, on Eagle-A papers. Made up for distribution at frequent intervals. The smart printer will get his name on the A. W. P. mailing list.

78-C. Booklet, "The New Beckett Offset," by the Beckett Paper Company. Unprinted samples of Beckett paper for offset printing.

80-C. Portfolio, "A Suggestion Portfolio Showing the Newer Trend in Paper," by A. M. Collins Manufacturing Company. Striking, characterful printed samples of Laidtone Letter stock. The printer who cannot get business with such specimens to show does not want it very badly.

82-C. A booklet, "Dulbrite Coated Book," by Dill & Collins. Demonstrates effect of Dulbrite stock with colors and with black and white.

Glance over the titles of current printed matter given below. The writings have been prepared for your assistance. They will cost you but five minutes of time and a two-cent stamp. Fill out the coupon, mail it to THE INLAND PRINTER, and the postman will bring what you have requested

83-C. Booklet, "Pioneer Papermakers of Berkshire," by Crane & Company. Reprint of a very interesting historical talk on early papermaking in Massachusetts, presented recently through radio station WGY.

84-C. Booklet, "Lodestone Lends Atmosphere," by the Hampden Glazed Paper and Card Company. Attractive printed specimen of Lodestone cover, with inside stock of Capri Coated Tint.

85-C. Broadside, "Laid Roman, a General-Purpose Paper," by the Hawthorne Paper Company. Demonstrates the color effects on Laid Roman stock.

86-C. Broadside, "Before the Days of A B C," by the Howard Paper Company. Printed sample of Howard bond.

87-C. Booklet, "Color Is More Expressive on Clearlake Offset," by the International Paper Company. Samples of Clearlake Offset paper.

88-C. Folder, "If the Eyes Like It," by Kamargo Mills. Attractive printed specimen of Ravenna stock.

89-C. Portfolio, "Waregold Portfolio," by the McLaurin-Jones Company. Demonstrating the effect of line, half-tone, and process plates printed on Waregold (gold-surface effect) and on Wareplatinum (platinum-surface effect) paper stocks.

92-C. Folder, "Linweave Suggestions for Christmas," by the Swigart Paper Company. Contains set of six small folders showing Linweave Christmas-card cuts available when Linweave papers and envelopes are purchased. Affords choice of sixty combinations of cards and cuts. An excellent project which solves in practical fashion the printer's problem of producing attractive cards without exorbitant cost.

93-C. Wall hanger, "New Important Postal Rulings," by the Western States Envelope Company. Summarizes late rulings of the Post Office on business-reply cards and envelopes, bulk mailings, air mail, third-class rates, and rates on private cards. Good information in practical form.

95-C. House-organ, *Westvaco Inspirations for Printers*, by the West Vir-

ginia Pulp and Paper Company. A smart, colorful, and beautifully printed monthly magazine which would be very helpful to every progressive printer; one of the outstanding house-organs of the field of printing.

96-C. Folder, "Let the Paper Do the Work," by the James White Paper Company. Printed sample of effective Campan cover stock.

97-C. Booklet, "Georgian, the Persuasive Paper for the Printed Word," by the Worthy Paper Company. Printed samples of Georgian papers.

Type and Typography

99-C. Folder, "Parisian," by American Type Founders Company. Showing the new Parisian type face, which ranges from ten to seventy-two point.

100-C. Folder, "Vocational Cameos," by the American Type Founders Company. Presenting additional characters and initials for modern printing.

101-C. Booklet, "Announcing Two Larger Sizes of the Eve Heavy," by the Continental Typefounders Association. Shows Eve Heavy type in sixty and seventy-two point; also Eve Roman, Italic, and Heavy in eight point.

102-C. Folder, "New Type Faces in the Monotype Matrix Library," by the Lanston Monotype Machine Company. Gives all details of the plan by which monotype users may rent fonts from the matrix library of this company.

Miscellaneous

103-C. Booklet, "Facts That Build Sales," by the Hammermill Paper Company. A well-printed survey report to business executives on such subjects as safeguarding managerial time, cutting down overhead, etc.; part of the Hammermill Survey of Business Practice.

104-C. Booklet, "The Use of Research in Sales Management," by the Metropolitan Life Insurance Company. This is No. 5 of a series of reports on application of research to sales problems.

105-C. Folder, "This Does Happen in the Best of Printing Plants," by the No-Off-Set Company. Presents facts about Knauffsatt, offset preventative, with a long list of users.

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Country Circulation Is the Salvation of the Country Weekly

By JOHN H. MILLAR

WHAT is the one major difference between a large country weekly and a small one? The answer can be given in two words—country circulation. A typical country town has three hundred to eight hundred homes. The town paper, if it is the only paper in the field, as is the typical situation today, is likely to be going into the majority of the homes already. Not many weeklies could possibly increase circulation more than a couple of hundred within the corporate limits of the town in which they publish.

To get any substantial increase in circulation—to build up the business in what is a really noticeable way—it is necessary to go outside for more circulation. And, since circulation is the lifeblood of a newspaper, we can conclude that about the most important thing that can be done to build up a country-weekly enterprise is to keep adding steadily to its circulation in the rural districts.

The country weekly is much more *country* than most publishers seem to realize. Let us go a step farther in analyzing it. The publisher of the average country weekly is either lacking in resource or in initiative, or else does not sense the situation as it exists. Too many publishers of the small country weekly newspapers are content to run along in the same old way, week in and week out, just as their fathers did in "the good old days." They cannot get away from the idea that they should and must do all the work, from sweeping the floor to "rustling" the ads. and news, and too often the really important things are neglected, with the result that the paper never shows any progress truly worthy of the name.

The typical small town owes its existence to agriculture. It sprang into being as the trading center of farmers of that community; it continues to live and thrive because it serves the same purpose. Since the very existence of the town depends on agriculture, and since the newspaper is an important part of that town, we are forced to conclude that

the newspaper, too, is an agricultural institution in the truest sense.

Almost any country publisher will agree with this in theory. He can't very well do otherwise. But agreeing with a general statement, and acting upon it, are two different things. The editor who actually runs his paper as an agricultural institution is the exception rather than the rule; so is the editor who has all the country circulation he wants or ought to have. It is the average paper to which I am referring.

What then can be done to build up the circulation and prestige of a newspaper outside the corporate limits of its town? First, and most important, it

should keep constantly in mind this elementary principle of the newspaper business: *Circulation follows news.* A newspaper cannot build circulation without news. And it must build *rural* circulation with *rural* news, just the same as it builds local circulation with local news. This has been especially well demonstrated in the vicinity of Colorado Springs, Colorado, by John N. Green, the editor of the Colorado Springs *Farm News*, a weekly newspaper for farmers and stockmen.

Twelve years ago Mr. Green took over a dying weekly of 350 pay-if-you-want-to circulation. It was competing with two daily papers of between five and six thousand circulation each in Colorado Springs, a city of 32,000. He has built it up to a sixteen-page paper of 3,021 sworn circulation—the largest country weekly in the state. His advertising rate an inch is now exactly the same as that of the two dailies of that city.

If the country weekly is really an agricultural institution, then the first and most important task of the editor would be to present fully and completely the news of the entire agricultural community in which the paper circulates. But this is seldom done. Town news is so much easier to get. The folks in town and the editor meet and chat daily. There are in every town those who like to get their names in the paper, and they are usually more or less successful. And the merchants whose advertising is the main source of revenue are not to be neglected, for the publisher must earn a living.

The result is likely to be that, whereas less than half of the paper's readers and less than a quarter of its potential subscribers live in town, 70 to 80 per cent of its news is of town events. And frequently the same is true even with rural correspondents' weekly letters. They send in principally the news from the nearby small towns and villages. The news of things happening out in the open country in between is either neglected entirely or is greatly underplayed by them.

The Lee County Farmer

VOLUME 7 JULY 15, 1928 NUMBER 1

Senore Vickrey Has Prize Cow
Produced 72.1 Pounds Butterfat in Month of June

JOIN THE BIG PARADE
The Lee County Farmer is proud to announce that it will be a part of the big parade which will be held in the city of Lee County on the 15th of July.

DISTRICT PICNICS OF I.A.A. BEGIN JULY 25, CLOSE SEPT. 3
The Lee County Farmer is proud to announce that it will be a part of the big parade which will be held in the city of Lee County on the 15th of July.



ARMY WHEN FOUNDED ON COUNTY FARMERS DOCKING EAST WARD
The Lee County Farmer is proud to announce that it will be a part of the big parade which will be held in the city of Lee County on the 15th of July.

ARMORY HELD PRODUCE PRIZES
The Lee County Farmer is proud to announce that it will be a part of the big parade which will be held in the city of Lee County on the 15th of July.

FARMERS TO WATCH WHAT SMITH, BOOZER SAY ON FARM PLANS
The Lee County Farmer is proud to announce that it will be a part of the big parade which will be held in the city of Lee County on the 15th of July.

HEAVY PREVALENCE IN LEE COUNTY'S GRAIN
The Lee County Farmer is proud to announce that it will be a part of the big parade which will be held in the city of Lee County on the 15th of July.

FARM ACCOUNT COOPERATORS CALLED UPON
The Lee County Farmer is proud to announce that it will be a part of the big parade which will be held in the city of Lee County on the 15th of July.

FARM BUREAU NOW TESTING LIMESTONE
The Lee County Farmer is proud to announce that it will be a part of the big parade which will be held in the city of Lee County on the 15th of July.

County farm bureaus often engage in the publishing business. They may be competitors of established papers or not, depending on whether or not the bureau and publishers work together. S. W. Pettigrew, of the Amboy (Ill.) *News*, took the job of printing the *Lee County Farmer* at a nominal figure plus the revenue from advertising. He now offers insertions in both the biggest weekly in the county and the county farm bureau paper at a combination rate. The farm bureau is getting a better newspaper for less money. Pettigrew is getting added revenue; the advertisers are getting wider circulation. Everyone is happy

Somewhere back on page 6 or page 7 of the paper is often found the Farm Department. This department serves a purpose: It reminds the advertisers each week of the fact that the paper has at least some farmer subscribers.

valuable department of a weekly newspaper. But it must be edited by someone of authority. The editor himself cannot do this satisfactorily. Material for the Farm Department of the Colorado Springs *Farm News* is picked by

But the line of least resistance is to fill up a farm department with stories on how to farm more efficiently. The incoming mails are full of such stories, nicely mimeographed, easy for the linotype operator to read, and convenient to set on Fridays and Saturdays or on Monday morning. Once they are set, it is just as easy to put two or three local stories at the top of columns and make up the farm page early for the first run. But the page is likely to impress the farmer as being a weak imitation of a farm magazine, of which many a good one can be bought at twenty-five or fifty cents a year.

Sometimes, in addition to farm filler, the personal and social news of farmers and their families appears in the farm department, thereby emphasizing the fact that, in the editor's mind, a line should be drawn between town and farm. There may be a place in the paper for social news, but when Mrs. Farmer gives a party she is not admitted to that select circle.

The difficulty of trying to draw a sharp line between town and farm affairs in a compact agricultural community is becoming increasingly great. The farmer is rapidly becoming more and more of a suburbanite. He has a telephone, and he uses it. He can jump into his car any time he feels like it and be in town in a few minutes. He can tune in his radio during meals or in the evening and listen to things happening many hundreds of miles away. Farm isolation is a thing of the past. The standards of living on American farms, fortunately for the country weekly, are being raised steadily, just as are standards of living in towns and cities throughout the entire land.

Plenty of news is brewing at all times out on the farms of any community. Progress of the crops, fluctuations of local markets, shipments of the week, notable achievements of local farmers, doings of the county farm bureau and other farmers' organizations, events in the rural schools and churches, social affairs in farm homes and farm centers—the news is there. The plea made here is to run it, to run much more of it, and run it "run of paper," not thrown together promiscuously with a bunch of boiler plate and filler stories in a farm department. Some of it ought to be on the front page, some on other pages. Perhaps the news of markets, crops, and shipments should be departmentalized.

To revert again to a good example, the Colorado Springs *Farm News* has endeavored to train its sixty or more rural reporters in the way that Editor Green likes to have them write. Neighborhood gossip is discouraged, but the



Here is a weekly newspaper that will repay study on the part of any editor who wants to make his paper more of a genuine COUNTRY weekly. The Colorado Springs (Colo.) *Farm News*, largest weekly newspaper in its state, is distinctly a country newspaper, not a weekly farm magazine. In twelve years its sworn paid circulation has grown from 350 to 3,021. In this article are revealed through the kindness of John N. Green, its publisher, many of the secrets of his success

But when you come to analyze it, having a farm department in the back end of a country weekly might seem to be much the same as having a food department in a grocery store or a meat department in a butcher shop. I do not doubt at all that many a farm department has driven away more farmer subscribers than it has attracted just as an actual matter of fact.

Of course this farm department, if properly conducted, can be made a very

the county agricultural agent, in whom most of the farmers of the county have the greatest confidence. It has been found that this department, so edited, is of great value. This publication also has a Farm Home Department, edited by the county home demonstration agent, and this feature has proved to be equally valuable. The farm women display a keen interest in this department, and look through it every week for the information they want.

importance of real news happenings, such as weddings, births, deaths, new buildings, outstanding farm crops, accidents, etc., is stressed. Once each year the reporters are invited into town as guests of the *News* for the day. An educational program is put on, followed by a theater party or some other form of entertainment in the evening. The rural reporters are made to feel that they are a vital part of this organization, and that the success of the Colorado Springs *Farm News* really does depend largely on their cooperation.

The editor who wants to build up the country news in his paper as a means of building and holding country circulation, will find two courses open: He can either get the news himself, or get others to gather it for him.

I noticed in *THE INLAND PRINTER* for August a reproduction of the first page of the *Traer Star-Clipper*, a paper of 3,700 sworn circulation in a town of 1,400 halfway between Marshalltown and Waterloo, Iowa, and forty-seven miles from Cedar Rapids—a territory served by some exceedingly enterprising and capably edited dailies. When I had the good fortune to meet E. E. Taylor, publisher of this paper, I asked him how he did it. He admitted that for a number of years past he had made a practice of going out through the country about two days a week, usually Fridays and Mondays, and

than a sales talk by a hired subscription canvasser. Mr. Taylor has proved it. His method is not as pleasant to most men as sitting in an office, but it appears to be more profitable.

the country as often as possible, and his news editor also makes frequent trips. One of them usually attends every farm meeting of any importance within the paper's territory.

This page from the Colorado Springs (Colo.) *Farm News* is featured by a Farm Home Department edited by the county home demonstration agent

Personal contact with rural residents on the part of the editor is the best possible circulation builder. But it is not always possible for a busy

But the editor can't do it all, even if he is willing to try. Correspondents are necessary, too. So much has been written about country correspondents that I am not inclined to add to it. I simply want to make two observations about the placing of correspondents.

One danger is that of picking correspondents who will overemphasize the news of the villages in which they happen to live, and neglect news of equal value from the adjacent farms. The tendency is to place correspondents in villages and hamlets and overlook the country centers, such as the country schools and churches, where a correspondent might really be more effectively located. The problem is to place new correspondents where they will get the most farm news, and to train existing correspondents to find and write more news of this character.

Also, let me call attention to the numerous opportunities of appointing correspondents inside of farm cooperative organizations. Farm cooperatives are gaining in momentum. We may be pretty sure that, whatever plan of farm relief is finally worked out, by whichever party gets into power, it will provide for a further stimulation and an encouragement of the present healthy tendency on the part of farmers to work with each other in seeking greater prosperity for agriculture.

When a hundred farmers get together in a cooperative milk-producers'

The classified page of the Colorado Springs (Colo.) *Farm News* is filled out with "country correspondence" and other news. Box heads here, as well as on the page shown above, indicate how extensively the rural neighborhoods are covered

calling on farmers. He collected subscriptions, news, want ads., and other items of importance; and, far more important, he made friends. A friendly call from the owner of a respected business is many times more valuable

editor to make frequent trips into the country. Then the next best means of building rural circulation is through the medium of country correspondents or rural reporters. The editor of the Colorado Springs *Farm News* goes into

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter.

Circulation Losses in Bulky Publications

We have seen copies of several magazines just recently which indicate that they are more like advertising catalogs than anything else. The volume or percentage of advertising seems to be far above the percentage allotted to newspapers, for instance. Yet they must go through the mails. These magazines talk of millions of circulation, and charge plenty for space used for advertising. Their subscription price, however, is often meager compared to their bulk and cost for each magazine. We heard it stated several years ago that one such magazine cost its publishers thirty-five cents a copy at that time. It sells for five cents, and the carrier boys and news-stands get a good portion of that amount.

The same thing is coming to be true in large measure with big metropolitan newspapers. Their bulk and cost are far greater than their subscription price warrants, and yet they may be selling to subscribers for a higher proportionate rate than those magazines referred to. It is notorious that farm-paper circulation is a constant and big loss to the publishers. They make it up in advertising rates that cover an immense selling cost. We know of publications of a certain kind which really make money from their circulation, and they are the local daily and weekly newspapers. They are actually sold on their merits as a commodity carrying news value, and there is real profit in their price, generally speaking.

We sometimes wonder if the Post Office Department will not quite soon discover that its losses are great on these bulky and low-priced publications, and by some arbitrary ruling require that periodicals shall sell to mail subscribers at a real price instead of at a figure that barely takes them out of the free-circulation class.

Know Your Circulation Figures

An advertising-agency man was recently interested in securing weekly-newspaper circulation figures which

would give the figures for the town and the country, or rural, circulation separately. We found that most newspapers called upon were able to separate their town and rural circulation in their own towns, because of the rural-route lists, but when it came to giving the figures for other towns where they send packages for each issue they fell down almost completely. That is one thing which will be required by the agencies more and more if they are going to be able to sell advertising in any group of local papers.

Just remember that the advertising agency is selling your advertising as well as other kinds of advertising, and often the mediums it serves in its business are in competition with each other. To do any business and make any commissions at all the agency must not only handle such business as comes its way easily, but the agency men must hustle and create more business. The agency is not in search of something for nothing, and the local newspapers of the country are not the easiest to sell, by any means.

What can you do about separating the town and rural circulation figures for your paper? Can you give a report without delay if one is required by an agency or advertiser all ready to place some good copy with you?

We have heard publishers say that they do not try to keep their lists separated as to town and country, for the reason that when subscribers come in and renew, or when new subscribers are listed, they seldom state whether they are living in the town or country. They simply give their post office as So-and-So. The post office in the town then does the separating of the papers each time they go through.

We suggest this way of handling this matter, and know that it can be done: Postmasters are supposed to give you a correct check-up on your list in any town. Send or take a copy of your list for any town to that post office; ask them to check it over for possible errors, and to separate the names going to town readers and rural readers. The

thing is soon done, and, whether or not you mail the papers separately after that, you have the figures to report. That is what the agency wants and it is what you should provide, if for no other reason than to help the agency or advertiser in getting at the facts of local newspaper circulation in any territory. In fact, postmasters may require you to mail papers separately for town and country if they so desire, to facilitate their handling.

Finally, make a survey of your own newspaper list and see what it reveals. You will doubtless find a few surprises as to numbers in any town, or in town and country; those paid up or paid in advance; subscribers owing one year or more; amount due on subscription accounts; number of "single wraps," or foreign subscribers, etc. If you make such an analysis of your own list you will find it pays you well to have the information, and it may also stimulate you to increase your circulation at vital points where it has been neglected.

"Non-Partisan" Newspapers

It has been extremely amusing, during the political campaign now closing, to note the "non-partisanship" of many newspapers claiming that as their policy of operation.

It is not so easy for a good newspaper with an editorial department to remain strictly non-partisan during a heated political campaign. Do not confuse the word "non-partisan" with the word "independent." A newspaper may well and easily be independent and get away with it, no matter on which side, nor how much it advocates either party or its candidates. But to be strictly non-partisan, and many papers try to be, arouses a vast amount of protest from all sides.

One big daily newspaper, trying to maintain an attitude of non-partisan participation in the campaign news and questions and yet devote space to all that is going on, has received a barrel of letters of protest and condemnation, and also a keg of commendatory letters. This paper's cartoonist, a man

of great name and fame, is not non-partisan; he is deadly partisan. His cartoons reflect his own views or principles, and not those of the owners of the newspaper. This cartoonist, though lauded by those who agree with his shots, has received the verbal and the written shafts of thousands of readers. The newspaper is blamed for anything that is found within its pages.

Strictly independent, with their own views of public men and questions, the editors have still tried to maintain an impartiality fair to both sides. Very learnedly and skilfully have these men pointed out the important things in the political atmosphere, usually holding no positive stand pro or con, but leaving the answer obviously favorable to one side or the other. Then would come the howls of protest. Sometimes these howls would come from partisans of both sides—which might be taken by fair-minded readers as the best evidence that the editor was about right. Orders to "stop the paper," and messages condemning it as a monopoly-ruled money-mill, or decrying its lack of party uniformity, came in thick and fast during the entire campaign. There is no telling how much the subscription list did suffer because of the partisan spirit of the public, which everlastingly muddled up the waters on which the paper was doing its best to ride peacefully and without offense.

This newspaper resorted to possibly the best means for defense of its own position by reprinting most of the letters it received. If these letters were from prominent people it always reprinted them. It must be agreed that an angry reader can have little left to be annoyed about when the newspaper he condemns prints his protest in full, without changing a line or word. It required literally pages of space during the campaign to print all the comments that were sent in from readers of this newspaper. And, now that the campaign is about over, those who have carried their protests to the point of "stopping the paper" are doubtless ready to subscribe again.

A semi-weekly independent paper is another example worth the mentioning, because its field is more limited and its readers more personal and important in every sense. While maintaining its independence only to the point where readers would recognize that the editor remained Republican, this newspaper pushed the Democratic party's news and stories as emphatically as it did the other side. And therewith its readers found no fault. But this newspaper also has an editorial page. Editorial pages are of no use nor value unless they afford thinking leadership.

However, this editor is clever. While he would lead his readers to a partisan point where they could see the answer without spy-glasses, he would at the end inject a line of doubt or question into the subject by which the reader disagreeing might find comfort, if not satisfaction. But this editorial page was made up to quite an extent of clippings of both editorials and news from other newspapers, and these clippings were prominently headed up.

Here the editor failed to maintain his clever non-partisan attitude. The clippings ran largely to comment favoring the prohibition amendment and law enforcement, and naturally to the candidates lined up in that direction. True, the newspaper disclaimed any responsibility for the opinions given in such clippings or quotations from other papers, but that did not satisfy its readers, who discerned, from the propaganda thus circulated, that their party was getting the worst of it.

Many other examples of the difficulties of editorial non-partisanship might be cited, but for the purposes of this discussion those given above are enough. The object is to bring to our readers' notice the consequences often following newspaper mergers where the field has been seeded to partisanship and where the readers have been reared on the platform of prejudice. It often takes some years to accustom the readers in any field to a new order of things which permits the old family newspaper or its successor to print news and views of "the other side" while the editor actually and honestly maintains a position of neutrality.

Less Crime News Being Used

Of more than passing interest is page 10 of the *Iowa Journalist* for October. "Less Crime in the Newspapers" is the heading, and the discussion under it presents some facts which newspaper publishers large and small should note and have ready for their own defense when people charge that our modern newspapers are running all to presentation of crime news.

In 1925 a class in journalism made a careful survey of sixteen representative newspapers, presumably very large dailies, to determine the percentage of crime news printed and its ratio to the total amount of news. The average of the sixteen was 4.14 per cent, while one large Chicago paper showed 13.2 per cent. More recently a similar survey by students of the School of Journalism of the University of Wisconsin proved that the percentage of crime news used amounted to only 3.5.

To check up on the modern tendency to stress crime news the *Journalist* re-

ports that the Iowa School of Journalism survey also included a report on two of the earliest New York newspapers, the *Times* and the *Tribune*. In 1855 the *Times* carried 35 per cent of crime news; in 1925, but 9.2 per cent. The *Tribune* in 1846 ran 20.8 per cent of crime news; the *Herald-Tribune* in 1925 used 5.6 per cent.

This information is interesting, for it is difficult to meet the argument that modern newspapers are inspiring more crime by playing up so much of the crime news of today. Here we have some reliable figures to show that other than crime news greatly predominates in the metropolitan newspapers, and that the reader is misled in his judgment as to the volume of such news largely by the more modern method of displaying such news. An inspection of the old-time newspapers will show that rarely ever did they use headlines larger than twelve-point type, or pica, and never did they employ red ink or green sheets to emphasize such headlines and news, as is done today.

Doubtless a continuation of the survey of 1925 would disclose the fact that these newspapers are daily from four to ten times as large and contain ten times the amount of news of all kinds that appeared during the middle nineteenth century. Crime news, by reason of three or four times the population and a world-wide system of gathering news by telegraph, might show a far greater volume than in 1846 and yet be a much smaller percentage of the entire news in the paper. The reader has plenty of general news to engage his attention without pondering the crime news in these days, but the fact remains that the newspaper would hardly come up to the expectations of its readers if it did not report the base, the sordid, and the unusual along with the great mass of other matter.

The *Journalist* mentions the *Christian Science Monitor* as one of the metropolitan papers considered in this survey. That excellent newspaper is indeed a very commendable enterprise in the direction of cleaner and better newspapers, but it is backed by a clientele which cannot be commanded by the general daily newspaper. The local weeklies and dailies are as free from crime news as the general newspaper of today may aim to become.

Field Notes

Field Manager O. W. Little of Kansas reports that when he came before one of the Kansas campaign committees recently to solicit the group for some paid advertising in Kansas papers, one of the party officials pulled

out a list of 165 papers that had already ordered free plates sent out by the national committee. So why did they need any paid advertising? Somebody got paid for the plates, and the committee paid the freight. All the papers had to do was to pay the drayage to and from the station and give the space free. Isn't it about time to begin to impress upon party committees that, where free newspaper service is given, some paid space shall go along with it? Or would that hurt our chances for the post offices?

Accumulation of long-standing accounts for legal advertising seems to be a complaint that comes from nearly all states. We have never been able to devise a means or suggest a practical way of avoiding this difficulty. In most states legal notices, usually coming to the newspapers from lawyer friends, together with a lot of estate and probate notices, constitute a considerable business for these newspapers. However, payment often depends on the integrity and promptness of the lawyers and upon the action of the courts in settling up the estates. We have known many cases where bills for legal advertising have stood for twenty years and some where they still stand, obsolete and uncollectable. We can only suggest a little more diligence on the part of the publisher or the newspaper office in following through on all such bills. We believe that 50 per cent more of the bad accounts would be collected if they were pressed at the right time. And quite often the court judge will help in their collection.

At its recent meeting in St. Paul the National Editorial Association board of directors arranged to employ Herman Roe, the famous and popular publisher of the Northfield (Minn.) *News*, as N. E. A. field man to assist Executive Secretary H. C. Hotaling in that important department of the work. Mr. Roe is at present engaged in campaign work, and will not take up his new duties until after the election. Then he hopes to devote as much time as possible to the fieldwork. It is to be regretted that Secretary Hotaling has not been well for several months and finds it necessary to call upon the organization for this help. In Mr. Roe he has probably the best man available.

Mr. Roe is editor and owner of the prize-winning weekly *News*, has been president of the N. E. A. and active in its work for years, knows perhaps as many newspaper people in the nation as any other man, and is admired and esteemed for his sterling qualities and sincerity of purpose. As contact man for the N. E. A. he will certainly be

able to do much toward holding and increasing the membership and interesting all the states in N. E. A. work. No state meeting should be held without having at least one of the national association officials present, and Mr. Roe will probably see to that.

These are the days when prideful publishers should be planning some of their prize editions. A little more competition in the N. E. A. contests for best newspapers, best editorial pages, best community work, and all of that, might be profitable to many publishers who have been indifferent to such opportunities to gain fame and name for their own papers. Let's make the judges in all such contests think they haven't seen anything yet.

State field managers are gradually working into a new class of service to their members. Many are now issuing weekly and monthly confidential bulletins which give important news and pointers for all concerned with the organization. Recently these field men have been broadcasting to each other varied and sundry warnings against fraudulent concerns advertising help-wanted schemes, the land-sale come-ons, sample working kits, etc. The newspaper publishers are thereby posted on many questionable schemes for getting money from their readers, and may thus refuse to run such advertising. The same service is used against fake special-edition promoters, special-page artists, and questionable drawing and lottery schemes that may bring the publication to grief. Not a newspaper that we know of will permit fraudulent advertising to run in its pages if the publishers are aware of it. In fact, much space is given to warnings against certain fake propositions that may intrigue their readers. The result should be a reputation for protecting their readers' interests in ways that many publications other than newspapers do not attempt to follow.

Establishment of retail stores by mail-order houses all over the land is presenting a new problem to newspapers in the communities where such retail stores appear. It has been the universal custom of local newspapers, at least, to refuse to run display or other advertising for mail-order houses in competition with their local merchants. Now these mail-order concerns become local merchants, and as such insist on advertising space. Do they get it? Of course they do. And what is the effect on the business from other merchants in such towns? We should like to know. Write us your actual experiences in solving this problem.

"Cast Plates Carefully" might be a good slogan to print and hang up over the casting box in the ordinary country newspaper shop. "Cross Crossings Cautiously" has helped save lives all over the country; why not let "Cast Plates Carefully" save business for the paper by pleasing advertisers?

"Discounts for frequency of insertions," says Field Manager Buck of the Nebraska association, "or for a stated number of inches to be used within a given time, are as logical as selling a carload of flour at less per sack than a single sack is sold." If our local publishers will get that idea and then make and quote but one open rate to both local and foreign advertisers or agencies, they will be getting a long way toward a better business understanding with the agencies and advertisers. This change in the newspaper business practice should come soon.

Arthur Brisbane has been frequently quoted as saying that the local or country newspaper is the most effective advertising medium for its circulation of anything on earth. And now we see the Hearst newspapers using some of that effective circulation in increasing their own. Page ads. with effective copy most certainly put the desire to subscribe in the minds of thousands.

A most practical newspaperman from Canada two or three years ago gave some very helpful addresses at newspaper association gatherings in this country. One of his best suggestions was that local newspapers should sell their advertising inches by drawing the advertisers' attention to the cost for each hundred homes instead of the rate an inch. That suggestion has been too little employed, especially by the small local newspapers that cover their own fields so thoroughly and so well. Here was his example: A local newspaper with one thousand circulation, selling its space for thirty cents an inch, is really delivering the advertiser's message to one hundred homes in that community for three cents. The business man can visualize that service better than he can the idea that for nine dollars he is getting just thirty inches of space. Not for several times three cents can the advertiser reach those hundred homes by other means.

Do not plan nor print any special editions between October and Christmas. Every issue during that period should be a special edition, filled with advertising. A big special coming at this period may hurt the regular run of fall and holiday business that the newspaper has a right to expect in its best harvest-time of the year.

Review of Newspapers and Advertisements

By J. L. FRAZIER

The Detroit Record, Detroit Lakes, Minnesota.—We are reproducing the interesting and attractive first page of your issue for September 28. It is the best printed paper received this month. Except for some of the borders, the advertisements are also excellent. We like the variety of headings found on the first page, although in the main decks of those set drop-fashion the lines are usually too short. They are scarcely more than half as long as the column is wide, whereas they should be about four-fifths. A panel around the box editorial about the eighteenth amendment at the top of the page would help; the page appears weak at that point, particularly with the strong three-column head just below the featured item. Borders are often too strong; those of the ribbon variety, in addition, are not only unpleasant but distract the attention. Avoid the use of condensed block-letter faces in advertising display.

West Point *Republican*, West Point, Nebraska.—While balance would be better if there were more headings in the middle, the front page of your August 16 issue is interesting and attractive. If you considered it necessary to run the cartoon at the top we do not believe you could have placed it better, but would prefer to see it at the bottom with newsheds in alternate columns across the top. We regret you do not use subheads; without them the break from heading to text is abrupt. A certain amount of finish is given headings by subordinate decks, which have the further advantage of enabling you to give more of the feature points and make the story seem more interesting to the hasty reader. Except that inking is a little too light, the presswork is excellent. Composition of advertisements is likewise very satisfactory, the arrangement being simple, the form dignified, and the type easy to read. We regret the frequent use of 12-point rule borders, which naturally detract from the prominence of type. Ornamental borders made up of pronounced units, also often used, are likewise detrimental. Plain rule, not too heavy, makes the best border; a good plan is to employ 2-point face on the smaller advertisements, doubled up or used triply for the larger ones. Three 2-point rules with white space of the same thickness between makes a strong enough border for any full-page advertisement and is not so objectionably strong in tone as 12-point face. Pyramiding your advertisements has much to do with the general pleasing effect the paper creates, although the liberal amount of local news matter is an outstanding feature of your paper.

Belleville *Telescope*, Belleville, Kansas.—Outstanding among the good features of your special 28-page edition of August 23 is the liberal amount of live local news. Although the first page is beautifully made up it would stand a few more sizable heads. While rather weak in spots, the presswork is also very good; in fact, away above average. The appearance of the "inside" pages is not altogether satisfactory; the advertisements are well arranged and displayed, but quite a decided variety is evident in the styles and tones of type used, and the appearance is not good. Heavy 6- and 12-point rule borders, also frequently seen, likewise detract. The content provided by Cooper Black and Cheltenham Bold extra condensed in the same advertisement or page is quite unsatisfactory.

Next time the question of type comes up decide upon one style as your standard and use it as much as possible. The wood type faces sometimes used are very ugly. We regret you do not pyramid your advertisements. When, as on the page containing the Sanborn Lumber Company's advertisement, there is an advertisement clear across the top, a narrower one underneath it on the right-hand side, and another in the lower left-hand corner, with reading matter sandwiched in between, the effect is not at all attractive. The reading matter so subordinated does not make a good impression on the readers, who, after all, are the backbone of any publication.

effective advertising is that in which only one or two points are brought out in large size and when the remainder is kept small so that contrast can have its effect. Another bad feature of your borders is that the rules are pieced together carelessly and as the forms in addition are not carefully justified there are frequently wide and unsightly gaps between the pieces. Spacing is often bad; lines are crowded where there is ample room between groups to permit of more space between lines. Spacing is not utilized as it should be to show the relationship between one part of an advertisement and another, a decided factor in comprehension and display effectiveness. We regret that the advertisements are placed to give the maximum amount of reading matter around them. This serves to cut up the reading matter into patches, so to speak, and thereby minimizes its amount. In the pyramid style of makeup, where advertisements are grouped toward the lower right-hand corner, the amount of text is emphasized.

The Sheboygan *Press*, Sheboygan, Wisconsin.—The special Fair Edition of August 18 is an exceptionally fine one. The first page is unusually well made up and the Bodoni headings are certainly a delightful change from the extra condensed block letter style used on most papers sent this department. While a little weak on some pages, presswork is nevertheless very good. The magazine section is exceptionally fine from a typographical standpoint. The fact that the advertisements are set in relatively few styles of type, Bodoni and Century predominating, creates in the paper a dignified and pleasing appearance, which, coupled with exceptionally neat composition and good presswork, makes the section outstanding.

The White Pigeon *News*, White Pigeon, Michigan.—Your issue for September 13 is exceptionally well made up. The first page is interesting and well balanced throughout, although there could be a few more headings of small size here and there. Presswork is excellent, as is also the composition of advertisements. Their appearance, however, is not altogether satisfactory because of the use of borders of pronounced square and round units and wood type of unpleasant design. The reader advertisements on the local business houses are interestingly handled, a very good form of advertising for occasional use.

Morehouse *Enterprise*, Bastrop, Louisiana.—The first page of your September 13 issue is fine, although the excellence of the makeup doesn't show to advantage on account of too heavy inking. Many letters are filled and considerable slur is also evident. The headings could be better balanced; there is not as much weight on the left-hand side, low down, as there is on the right. Although no attempt was made for bi-lateral symmetry the effect is pleasing, except as noted. The Cheltenham Bold condensed in which the main deck is set is very fine. As a rule, however, the third line in the subdeck is too short; this section, furthermore, lacks body. There is hardly enough distinction as to size between the first and second decks of the No. 2 heading. You did not ask about the advertisements. The spotty borders made of pronounced repeating units detract materially from the type matter. Avoid also the 6- and 12-point rule borders which are too heavy in tone to match the type. Borders should function without drawing attention to themselves.



While the headings are arranged in a perfectly symmetrical manner, their variety keeps this page from "The Detroit Record," Detroit Lakes, Minnesota, from being too stiff and formal.

The Girard *News*, Girard, Ohio.—It is unfortunate that your presswork is so very poor because it makes other bad features seem worse. None of the many halftones in the edition is well printed. Many of your display advertisements are decidedly crowded; others are overdisplayed with large and bold type faces. The use of type faces of different shapes in a single advertisement, as in that of E. Roy Taylor, in the August 30 edition, is decidedly unsatisfactory. Almost every line is displayed in such relatively large sizes that there is too little contrast. The effect is monotonous and unimpressive. Furthermore, the border is too weak in tone to harmonize with the type that is used. Borders are almost invariably too heavy or too light, 6- and 12-point face rule being used in most of the advertisements. Although the 6-point is satisfactory for page and half-page spaces, it is so strong for quarter-pages or smaller ads. Referring back to the matter of overdisplay, let us assure you the most

Weekly Calistogan, Calistoga, California.—Your May 25 issue is attractive. Presswork is excellent, first page makeup is well balanced and interesting, and the advertisements are effective in the simplicity of their layout and strong display. We are happy to note that you are successfully applying every sound idea advanced for mechanical excellence in newspapers, particularly your pyramid makeup of the ads. We wish more would take the same attitude.

The *Hamlet News*, Hamlet, North Carolina.—Presswork on your August 2 issue is so poor that if other mechanical features were good they would hardly show for what they are worth. The type is so pale and weak in places as to be fairly impossible to read, yet there

leading. Considerable slur is evident on all pages; it could be largely overcome by using more impression and running less ink. Advertisements suffer from the use of too many styles of type, the effect of this being especially bad on the *Homra Brothers* page, which is also decidedly crowded. The border and inner panels of heavy rule draw too much attention and make it difficult to keep the eye on the type matter. Appearance is bad, furthermore, because the rules are not carefully pieced and because they do not make a close joint at the corners. There is not enough contrast in the sizes of type in the half-page for the *Hickman Hardware Company*. To place a half-page and the only advertisement at the top of a page is to disregard the

Tucumcari News, Tucumcari, New Mexico.—If the inking were not so heavy in places your issue for October 4 would be very attractive. The first page is interesting and effectively made up, although the single-column heads in *Italie* are too weak. We would prefer the box heads elsewhere than at the top of the two outside columns and regular news heads in those prize positions. Advertisements as a rule are quite well arranged and displayed and are also simple in layout; a very good feature about them is that white space is usually allowed to play the strong part it may in making display work effective. It is not always well distributed; frequently, as in the *Elk Drug Store* space, there is considerable between different groups when the lines

An Inspiring Array of . . .
Autumn's Newest

Presenting a
Most Complete Array
of New Fall fashions!

The Autumn season is the time when fashions are most sensibly taken by the well known couturiers of Paris . . . when the most drastic changes of the mode are made . . . and therefore they are the most important of the entire fashion-able year. Just as smart women the world over are discussing the new vogue . . . and viewing its daily presentations in their favorite shops, so are the women of Ada turning to this shop for authentic presentations of the new. For fashionable Fall clothes that will work the magic of the mode are now on display . . . feminine, livelier, bewitching of line and color . . . the fashions of the new season are here selected for your keenly approval with strictest conformity to every detail that makes for smartness. Gowns that are soft to the touch and invite you to create beneath their luxurious folds trunks of velvet and satin that flare gracefully into the mode . . . ensembles of transparent velvet and smart colored tulle . . . hats with bluffs, uneven brims and no brims at all and all the accessories that are so important with every Fall costume.

Melrose of McDonnell, Dame Fashion, at STEVENS awaits your pleasure!

STEVENS
START JOURNAL FOR CLOTHES
ONE HUNDRED AND SEVEN

Striking page advertisement from Ada (Okla.) "News."

are blotches of ink elsewhere, showing that the fountain was far from properly adjusted. There is too little space between lines as well as sections in the news heads and, as a result, they look like a jumble. The advertisements are well arranged and displayed as a rule; with Cheltenham Bold used for practically all important display there is an effect of harmony that is wholly absent in papers on which the mixing of many unrelated styles is common. It is apparent that the press was not thoroughly cleaned before the color was changed for the second run as the red is decidedly weak and dull. Where the decorative borders are used, especially the showy ones, the type is quite apparently subordinate, which, of course, it should not be. The checker-board border is particularly bad. Use plain rules.

The *Collegio*, Pittsburg, Kansas.—The advertisement for the August Session is pleasing and effective in a general way. However, the lines of display near the top are crowded, the fault being made worse, at least more inexcusable, because there is enough open space near the bottom for the necessary additions between lines to obviate the effect of congestion.

Hickman Courier, Hickman, Kentucky.—For some reason or other the column rules on the first page of your September 20 issue show up much heavier than the type, which, in contrast, is too weak, due in some measure to extra wide

interests of readers; invariably such ads. should be at the bottom. The border of 12-point solid circles is unpleasant and too highly pronounced, though the type enclosed is large enough in this case to just about hold its own. Your effort seems to have been to place as much reading matter as possible adjacent to every advertisement; as a result most pages look like patchwork. They lack order, so we urge you to adopt the pyramid makeup, which will go a long way toward popularizing your paper with readers and thereby make advertising in it more resultful. You have too many type faces, and mixing them rather indiscriminately creates an unpleasant effect. Therefore, when you buy type again don't make the mistake of buying a little of this and a little of that; get large fonts in the full range of sizes of one style and use it freely.

Mountain Democrat, Oakland, Maryland.—The first page of your issue for September 27 is neat in appearance and yet interesting. Headings are large enough to be seen and to draw the eye without being obtrusive. Presswork is excellent. We note that you make up the inside with ads. along the left-hand side, even up to the top, whereas one should always keep the upper left-hand corner open for reading matter. The pyramid makeup, in which all the ads. are grouped in the lower right-hand corner, is best. Your editorial page is very satisfactory.

TRIBUNE CIRCULATION AGAIN BREAKING ALL RECORDS

CHICAGO doesn't stand still. As Chicago grows, compare the gains in Tribune circulation reflect its sweeping progress. And now, for the eleventh consecutive year, the Tribune's six-month circulation averages have shattered the previous year's record.

The total circulation of the Tribune on work days during the last six months averaged 829,165 copies a day—more than enough Tribunes, if one daily issue could be stacked one copy on top of the other, to form a solid pillar of printed paper two and a quarter miles high!

This is a gain of 38,797 over the average for the corresponding period of 1927.

On six days every week the Tribune sells 423,843 copies in Chicago and suburbs alone.

The Tribune's weekday circulation in Chicago and suburbs alone is greater than the total circulation of any other Chicago newspaper. And the Tribune's total circulation averages its nearest competitor's by more than 200,000 copies daily.



**NOW MORE THAN
825,000
and going higher!**

On Sundays the Tribune's total circulation during the last six months averaged 1,161,680. In Chicago and suburbs alone, an average of 778,000 families bought the Tribune.

And outside Chicago, in each of 1,262 towns and cities in the five states of June 1, from 20% to 90% of the families read the Tribune on Sundays.

Only advertisers who use this persuasive force to smash their selling messages across to the rich Chicago territory—only those who have access to sales records following the meaning of 825,000 Tribunes every day and more than a million on Sundays.

For maximum sales in Chicago and the Chicago territory during this fall and winter, make adequate use of the Chicago Tribune!

Chicago Tribune

THE WORLD'S GREATEST NEWSPAPER

Effective way of illustrating circulation growth.

are relatively crowded. In view of the large amount of space between groups the margin just inside the border is too narrow. Unity as a rule demands that the margin between type and border shall be greater than the space between any lines or groups inside. There is sometimes too much white space; the text of the advertisements for the Rohde Motor Company and the group of banks is too small in comparison to amount of white space and the size of the spaces. While rather inharmonious types are sometimes combined in a single advertisement your work in this respect is not at all bad, Caslon, of which you have several varieties, being quite generally used. Pyramiding the advertisements helps the appearance of the paper; the effect of order that results is very noticeable.

San Juan Mission News, San Juan, California.—If the distribution of ink were a little more uniform, also if less were used on the average, your September 21 issue would be very good. The first page is interesting and attractive, although the small heads set in caps, of the machine letter are too weak. Balance, however, is very good, and there is sufficient variety in style. Advertisements are neat, a good feature being the fact that the borders blend in with the type instead of standing out more prominently, as is the case on most papers. Since they are pyramided the general appearance of pages is fine.

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope.

Paraffin Spray to Prevent Offset

We have seen a reference in a back number of *THE INLAND PRINTER* to a method of spraying some form of paraffin wax onto a printed sheet to obviate offset. Some good friends of ours are desirous of obtaining full details of this process. Our friends at the present time are printing on a rotary, and after printing the web has to be re-reeled. There is a great tendency for their "solids" to offset, in fact they have to run an offset web through the machine in addition to the web being printed. This necessitates a further re-reeling in order to separate the work from the offset web.

We believe the wax-spray method would dispose of this difficulty, and we should be greatly obliged if you would hand this inquiry to the manufacturers of such a spraying plant and ask them to submit full details, illustrations, samples, etc., of their process.

The Grammer process paraffin spray is handled by the Acme Gear Company, Philadelphia. It will pay you to put your offset problem before an up-to-the-minute ink specialist. It is possible to print a wide variety of work on a rotary and run the web into a re-wind without offset if exactly the right ink for the press and the paper is used.

Silk-Screen Process

This process is painting—not printing. The material you are to decorate, whether paper or cloth, as for pennants, is stretched in a shallow box as curtains are stretched. Over the sheet a fine metal screen (silk was the first used) is fixed. A stencil is placed over the screen. The design is then painted. A good grade of Kremnitz white is used as ground and for mixing the various opaque tints which are generally used on pennants and such objects.

Printing From Celluloid

Recently an inquiry was received about celluloid as a printing plate. Some years ago certain advertising agencies did send out some celluloid plates in preference to electros and stereotypes in order to cut down postage, the celluloid being much lighter, but the very greatly increased fire hazard caused the use of the highly inflammable celluloid to be discontinued. We have just learned that a new method of making halftone and line engravings—which, it is claimed, will render the use of a screen like Levy's unneces-

sary—is soon to be tried out. A material largely made up of celluloid takes the place of the costly screen, and both for letterpress and offset is said to be an improvement over the screen method and much cheaper. S. H. Horgan, of the photomechanical department of *THE INLAND PRINTER*, as always, was among the first to learn of the Ernst process, and doubtless will be giving us details soon. 'Twill be revolutionary if all claims stand the test.

Commendable Progress

I am enclosing under separate cover samples of three jobs, a high-school yearbook, a small pamphlet, and a fair hanger, all of which were printed in our shop, the presswork being done entirely by my brother and myself.

For the past two years I have been a subscriber to *THE INLAND PRINTER* and have been especially interested in your articles on presswork. I have studied your book, "Practical Hints on Presswork." I have changed most of my methods to conform to your suggestions, and have then found presswork easier and more certain. I have also read "The Practice of Presswork," by Craig Spicher, "Concise Manual on Platen Presswork," literature on humidity, Warren's pamphlet, "The Wet and Dry Question," etc. What little I do know of presswork I have learned by practical experience and by reading. I have never worked in any other shop and have never had the opportunity of being instructed on this subject by competent pressmen.

These jobs were run on a Miehle No. 4 flat-bed. The yearbook and pamphlet were printed from linotype. I will appreciate your criticism and suggestions wherein these jobs might be improved in any of their details.

Your work is highly creditable. The hypercritical may find a spot here and there that could be improved with a patch of tissue or a trifle more ink, but this is true of nearly all jobs. We are all human and cannot always be alert and vigilant. The yearbook is above the standard of such work, and the only improvement possible would be the use of a better halftone black ink.

Making Matrices on Job Press

We have been informed that some manufacturer is turning out matrix paper which can be used to make mats. on a regular job press without a lot of other equipment. If you know of this concern please advise by return mail, as our live type forms are eating up our storage space. We desire to make up mats, and file them away until needed, then have a regular trade stereotyper make-up the stereotypes for us.

We do not know of this concern. Consult your stereotyper on this.

Imprinting Oval Labels

I enclose herewith an oval label with a blank space at the top. There are 90,000 of these, which are to have "Contents 28 ounces" printed in the space. I have a 10 by 15 C. & P. Miller feeder, but I do not see how they could be run on it. I have a 7 by 11 platen press, hand fed, and think this the press for the job. But how in the world can gages be set to feed them true? If they are not exactly true the imprint will not print true in the blank space.

Imprinting in the blank spaces on the labels should have been done first, running a number up. The die-cutting into ovals should have been the final operation after all printing had been done. You may get your local machinist to cut three gages of oval (concave) edge to accommodate hand-feeding of the 90,000 oval labels, with a marker on the drawsheet and a corresponding nick in the edge of the label to enable you to feed to fair register. But this will be a slow and tedious job, and the work cannot be done economically in this manner. Handle it as follows:

Clamp a lift of the labels under the paper-cutter clamp and make a guide nick down the edge of the lift. Feed so that this nick falls on a marker on the drawsheet, and you will get results.

Cock Figures on Numbering Work

We have taken your magazine for a number of years and it has been helpful to us in certain instances, but there seems to be one thing which we cannot find out, although we have written to the numbering-machine manufacturers. That is, what causes a numbering machine to act like the enclosed sample, which we call "cock figure"? The sample sheet was run on a Miehle vertical; we tried it on all speeds, but with the same result. The machines are just back from a factory overhauling, but they did the same when they were new machines.

Back of the rows of numerals there is a steel fork with six prongs, one for each row of numerals. If any of these spring-steel prongs are broken or badly bent when washing up with a brush or rag the row of numerals opposite the broken or defective prong will print cock figures (just half or less of the figure prints because not completely turned). This is the most common cause. A new fork of spring steel costs about twenty-five cents. A less common cause is dirty, dried ink caused by incomplete washup and lack of the proper amount of oiling.

After a run the machines should be washed with crude carbolic acid, next flushed out with kerosene or gasoline, and then immersed in light machine oil until required, when they should be flushed out with gasoline. Just before starting to print the machines should be oiled with Three-in-One oil by dipping a strip of French folio in the oil and then slipping the thin paper between the rows of numerals and allowing the oil to drip off and do its work without getting on numerals.

Workups

We have been experiencing difficulties in keeping rules down between two columns of linotype. We have tried putting cards at the bottom, but without avail. Will appreciate an explanation.

It may be that the slugs are wider at one end than the other; this may be overcome by correcting the liners on the linotype. Sometimes imperfect justification or defective lockup material causes workups, and they are often caused by too tight and springy lockup, which prevents the form sitting firmly on the bed of the press.

Workups Again

We have a Model 2E Whitlock press, Serial No. 2317, and have experienced a great deal of trouble for the past two years with linotype slugs working off their feet within one hundred impressions, when the slugs are parallel with the cylinder. No amount of "cardboarding" seems to remedy the trouble. The pressman insists that it is due to the slugs, while the linotype machinist claims the trouble is with the press. The slugs "mike-up" as nearly perfect and do not bother if they are well spaced, as in ads, or display matter, or if they run at right angles to the cylinder.

We have read and discussed at various times an article by George Wagenlander, entitled "The Cause of Workups and Their Remedy," appearing on page 114 of *THE INLAND PRINTER* for May. We would appreciate your frank opinion as to the advisability of attempting the remedies outlined in this article in order to correct our trouble and avoid it in the future.

The remedies advised by George Wagenlander are practicable if the press is at fault. It often happens that linotype is wider at the top than at the bottom, due to poor adjustment of the liners. In this case thin strips of card or paper one point thick and about one-quarter inch wide are inserted between the slugs at the bottom. The most common causes of workups are poor lockup and faulty justification. If the furniture is wood and not in the best condition it is advisable to change to metal furniture. The chases should be true and not sprung. Even with good justification and first-class lockup material the form may be sprung up off of the bed of the press by too much squeeze upon either the quoins or the bed clamps or upon both of them.

You may readily see that George Wagenlander's advice will not be helpful unless the other causes of workups are absent. There are various other

causes of workups such as various heights of the units in the form, rocking cuts, overpacked cylinders, etc., so be sure of the cause before you apply a remedy to solve the trouble.

Better Distribution for Gordon Press

We are enclosing samples of a box cover with which we are having some trouble. These samples were printed from a Chandler & Price 12 by 18 platen press. We found that this press would not give a uniform flow of ink. We get better results from our Whitlock two-revolution pony; but since wraps are furnished us cut to size shown it is rather a slow process, as our job press has a Miller feeder. Kindly diagnose the trouble for us. If a particular grade of ink would be required, advise where we can obtain it.

We would also appreciate your suggestion as to attaching a Rosback cylindrical ink distributor to our platen press. We shall appreciate your opinion in the matter. If there is any attachment which tends to give better distribution on a Chandler & Price 12 by 18, we would like to know what it is. The press is in good shape. Do not want to discard it for another platen, and we are not ready as yet for the Kelly. Will explain that the form shown on samples being mailed was locked up the long way of chase. The end lines are up and down—vertical. These seem to suffer worse on this matter than do the horizontal lines.

The Rosback attachment breaks up the ink between the fountain and the form rollers and enables you to regulate the supply of ink to different parts of the form, as on the Colt's Armory. If you will put the Rosback attachment on the C. & P. Gordon press and equip the two upper form rollers with a vibrator you will have satisfactory ink distribution. The bottom form roller may be discarded. Platen-press halftone ink is best when the order is being printed on coated box covers.

Paraffining Cloth-Back Paper

We would appreciate it very much if you would advise us what is the best way of preparing paraffin for coating cloth-back paper after the same has been printed. We had a job a short time ago that looked very dark after it was finished, and we feel that it must have been due to our method of mixing. We would appreciate your advising us also if you know of any concern which specializes in this kind of work.

It may be that the hot liquid paraffin caused coloring matter in the cloth-back paper to bleed. Just enough heat should be used to keep the paraffin liquid. The American Finishing Company, 500 South Peoria Street, Chicago, does paraffining for the trade and could probably serve your needs.

Halftone Inks for All Coated Book Papers

I am forwarding to you two specimens of work on which I would like your kind advice. Specimen A was run with a little petrolatum introduced into the yellow to retard drying too quickly so that it would set nicely into the paper to receive the black, which you will notice overprints in parts. But the yellow caused the black, wherever it overlapped, to smear when rubbed, several days after printing, although paste driers were incorporated in the black to assist drying. Do you think the trouble is in the paper?

Specimen B was also run with a little petrolatum in the yellow, as it had a tendency to dry

rather too quickly. But the yellow caused trouble in backing up by accumulating offset on the cylinder and causing the sheets to stick thereto, which necessitated rather too frequent oiling and cleaning of the drawsheet. How would you suggest handling the yellow on this particular grade of paper so that it will lie nice and flat to receive the second color (chocolate) without causing the chocolate to lie on the surface and consequently to offset?

Halftone and process inks are made especially for use on enameled, dull-, and semi-dull-coated book papers, and no other inks can fill their place. The best way to run the jobs A and B is to print the halftone black and halftone brown, respectively, first and overprint with transparent process yellow. Next best way is to print with process yellow and overprint with halftone black and halftone brown, respectively. Far too much of the yellow job ink was used, and it had dried too hard for the black and the brown to take well. The black ink is not yet dry where it was printed on the bare paper, which shows that it dries much too slowly.

Impression on Gordon Press

On a new Chandler & Price platen press, say 12 by 18, with the impression screws set to give a level impression on a large, light, and well-balanced form, will it be necessary or advisable to change the top impression screws to print a large, heavy, and well-balanced form (say a full form of solid ten-point) requiring an additional cardboard or two under the tympan? Why?

While not absolutely necessary, it is advisable to advance the upper end of platen with quite an increase of packing to save patching on overlay or underlay. This is true because of the clam-shell type of impression, wherein the lower edge of the platen reaches the form before the upper edge with a considerable increase of packing unless the platen is tilted forward at the upper edge with the impression screws. If the upper end of the form contains heavy solids it is necessary to advance the upper end of the platen in order to avoid trouble with slur.

Powder Overlays

I would appreciate any information you can give me regarding the process of making patent overlays, such as the one using emery dust, French white varnish, and shellac. If there is a patent existing on such overlay, whom must I get in touch with? Some time ago I used this kind of overlay on schoolbooks; it worked very well, and is satisfactory on this class of work.

If I remember correctly, we used the following method in making these overlays: After form is in register pull a sheet with extra-heavy color, sprinkle the emery dust on cuts, roll back and forth, dust out highlights, and spray with a solution of half French white varnish and shellac. Can you tell me if this is right?

You have it right. Thin shellac (in alcohol) is sprayed on emery flour and biscuit overlays, also those made by dusting rosinous powder on the inked impression. The emery overlay is not covered by patent so far as we know. Advise you to get the much better mechanical chalk-relief overlay for use in such cases as the one mentioned.

Offset and Register

I enclose a half sheet of a work-and-turn job done in four colors, as well as some other samples. Please give me your criticism regarding makeready, sharpness of color, and how the job may be improved. How may we eliminate offset? What should be put in the ink to reduce this without impairing the drying or the color? New rollers were used on the red, yellow, and black. Would a chalk overlay improve the appearance in general?

The job was run on one two-color press, red and black together. Blue and yellow were run on a one-color press in the order named. Our transparent yellow gave us much trouble by offsetting and sticking, making it necessary to work the sheets loose before we could run them through a pile feeder on the press. A hand-cut overlay was used. Solids were cut out of paper itself and pasted on a foundation sheet. Next solids and middle tones were cut and pasted on foundation sheet. Highlights were left free and open, save for a "spot-up" sheet added later. This makeready was buried to manila sheet over pressboard. A news sheet was then added, with the necessary S. and S. C. packing to level of bearers. A gas flame is attached directly in front of pile feeder between tapes. Another gas flame is on the delivery end, yet we have static troubles. Pressroom temperature is 75 degrees. No humidifiers are installed.

What can we do to control pressroom humidity, in view of the fact that we do not have humidifiers? Trouble is experienced at the point where sheet comes to guides, ready for the grippers. Sometimes the sheet will crowd and buckle in the slow-downs, and again the sheet will seem to tarry and fail to go down to guides. Is it caused by static? How taut should tapes be carried? What suggestion can you give in controlling register on pile feeder attached to two-color press? Kindly state how grippers should be set in relation to feed guides. Some authorities say they should be about a quarter inch open when guides start to rise. Two wire-spring drop guides come down and rest on sheet until grippers take it.

There is an electric-car line in front of building, and a power plant one and a half blocks away. Some pressmen claim that these conditions affect register. If so, how? We are using a new concrete building constructed twelve months ago.

In order to avoid offset: (1) get inks best suited to your paper; (2) have the latest extension delivery on the presses; (3) use a thorough makeready with a mechanical chalk relief cut overlay; (4) run close to color, as is possible only with a thorough makeready and the proper ink; (5) do not move printed sheets before ink is well set, and (6) do not allow one color to get hard before following with another—and this necessitates carrying an excessive quantity of ink. Secure tinsel to the cross rods in front of the cylinder and run copper wire from the tinsel to a ground. This should kill static. Get paper in two weeks before printing. Unpack and stack in piles with even edges. About every third ream place a smooth inch-thick board between the sheets. When you get to printing, keep the printed sheets covered between runs for colors.

From the marks on the printed sheet sent, your register troubles may be caused by incorrect gripper bite. Each gripper should extend the same distance over the edge of the sheet, and this is not possible if the guides are not square to the cylinder. Examine the guides, for their set is a very

common cause of trouble, and if they are not square to cylinder edge all other correctives fail. The grippers should have a uniform bite into the sheet, not one hard and another light.

If you think the automatic feeder is not functioning, see that the tapes are taut without slack, that the sheet sets square to the three guides, and that gripper bite is a pica to a pica and a half and uniformly deep. See that the slow-downs go between grippers, and that the slow-downs are functioning. Under each is a steel slide with a projection to guide the sheet into the hook of the slow-down. The slide should be straddled cleanly by the hook of the slow-down. The best way to test all the feeding devices up to the time the grippers take the sheet is to have the press turned over slowly while you get close and watch.

Packing Creeps and Cracks

Quite often of late I have been having trouble with some part of my hangers creeping forward. Most generally the plates are mounted on register bases which measure .760 inch high, and plates generally measure .153, a combined measurement of .913, which we find is approximately .005 lower than type high. This makes it just right for my interlay, which I never make any higher than, say, three folios on eighty-pound enamel at the highest place. With this preparation, are my plates overpacked?

Now just a word as to my packing. I will start at the top and work down and leave the criticism to you entirely. Top sheet is oiled draw, .055 thick, one hanger of oiled draw, two sheets of eighty-pound enamel, to which I paste overlays (generally two in number), one more hanger of oiled draw, and then my base packing on the first reel, made up exclusively of .055 oiled draw. This packing in the preparation is all securely pasted on the hinged end to front of cylinder, and with sheet of stock running I always see that cylinder is not overpacked or underpacked.

This creeping I am complaining about manifests itself by a sort of crumpling, and of course the consequence is too much impression and a squashing of the screen where the crumpling takes place. I have examined my work thoroughly. The two presses are brand new; the forms are not springy, and the tympan (while it creeps after about fifteen to twenty thousand impressions) is not underpacked, which apparently would cause a similar trouble through improper synchronism of the travel areas.

I am at a loss to ascertain the cause of this aggravating trouble, and would be pleased to have your analysis. Does the style of packing I use conform to your ideas of right? Most of our work is halftone and colorwork, all done on a fair grade of enamel paper. Let me add in closing that the sheet that creeps and crumples sometimes is either the hanger that the makeready is pasted on or the bottom oiled hanger directly over the bottom reel; sometimes it is the eighty-pound enamel hanger which is directly over the makeready.

Put the micrometer on the bases and all sheets used for interlays, hangers, overlays, drawsheets, etc., until you know the exact thickness of each and every one. All the units in the form should be level and type high. If some cuts are higher than others this results in high and low spots in the packing to get the necessary pressure to print. This uneven surface of the cylinder swings and rasps the packing

and is the most likely cause of the trouble. The trouble is aggravated if the packing, every sheet, is not smooth and taut and the drawsheets reeled as tight as a drumhead, after tapering and creasing around the reel rod carefully. The sheets on which overlays are pasted should be cut into sections and the sections trimmed a nonpareil before pasting in the packing. The sheet to be printed should be .003 above the bearers and the cylinder bearers should ride bed bearers (on the impression with the form on the press) so that light is not visible between the bearers.

Rollers Chip at Ends

We have a two-revolution, seven-column press. It has been in use four years. There was no roller trouble until early this spring. Then the three distributing rollers, vibrating on the table, went to pieces on the ends, at a point where the rollers come in contact with the table. There are no rough corners, and rollers have been raised so that they just touch a sheet of paper laid on the bed or table.

Roller manufacturers advised using soap in the bearings, to prevent whirling. This did not rid us of the trouble. New rollers, after a 2,500 run, showed cuts. They will be useless in a few weeks. We should add that this trouble started soon after we increased the speed of the press from 1,400 to 1,600.

The composition rollers increase in circumference with every considerable increase in humidity and must be adjusted each time. Otherwise the rollers are jolted when the ink table passes and the ends, generally without much ink, suffer most. It is helpful to rub a little cup grease on the rollers near the ends, and to keep the ends of the roller journals well lubricated with grease. Also make sure the roller journals or cores are straight.

Wrinkles With Panel Form

I would ask your advice on a problem that is confronting me as a salesman of paper. A printer who is a customer of mine is printing window posters on a sheet 18 by 24, basis 25 by 38, fifty-pound M. F. book. He uses a Miehle cylinder press and prints from a wood block and wood type. Around the edge of the sheet is printed a solid-colored one-inch border. The trouble is that the paper will wrinkle along one side and cause a break in the printed border. Many suggestions have already been tried, but the wrinkle still seems to develop in spite of us.

If your friend will put the micrometer or a good type-high gage on the wide wood border he will likely find it not absolutely level and type high. This is the principal cause of the wrinkle. The wood border may also be warped, in which case it may be necessary to plane before leveling at type height. After this correction there should be no trouble if a hard packing and thorough makeready are used, provided the sheet is fairly flat. If the sheet is wavy the bands or the brush, set tighter in the center, will generally iron the sheet out, or a strip of cardboard may be inserted between the bands and the drawsheet for the same purpose.

Printing in Soviet Russia

By HENRY LEWIS BULLEN

ONE of the essential indictments against the czaristic rulers of Russia was their denial of the freedom of opinions expressed through printing offices. There was also a denial of the right to education of the mass of the people. There never was greater uniformity in world opinion than in the feeling of world-wide joy when the rule of the autocracy of which Czar Nicholas II was the head was discarded by the Russians under the leadership of Kerensky.

As startling events followed one another in Russia that country found itself under the rule of another autocracy, but this time it was a group of communists that declared itself representative of the so-called proletarians—the underdogs. However we may disagree with the small group that dictates to the Union of Socialist Soviet Republics (U. S. S. R.), very few persons in the United States of America would be glad to see Russia revert to the old and tyrannical rule of the czars.

Under the reign of the old regime there was an entire absence of liberty of printing. Siberia was the destination of anyone who attempted to operate an unlicensed printing plant of which there were not a few, maintained by revolutionaries for the dissemination of ideas inimical to the tyranny. The revolutionists resented the denial of the liberty of printing. Now that the former outlawed revolutionists are in control, liberty of printing is still denied; but there is more printing, a wider dissemination, and an increase of education. The Soviet government is an ardent believer in the power of printing to spread its economic doctrines, and fears printing as a means of subverting those doctrines fully as much as the czarists did in their day.

It will be remembered that one of the alleged offenses of Trotsky, at one time almost equal in power with Lenin, was that he established secret printing offices from which to fulminate against his erstwhile associates.

Russia is a country of 13,000,000 square miles, inhabited by a population of 146,000,000 people. The dissemination of news to and from both domestic and the foreign centers is rigidly supervised by a commission, popularly known as The Tass, which has six territorial divisions or headquarters. There are now 360 Russian newspapers with a circulation of 8,000,000. Prior to the revolution the newspaper circu-

lation was only 3,000,000. The official government newspaper *Izvestia* (The News) has the largest circulation. The next largest circulation is that possessed by the *Pravda* (The Truth), the organ of the communist party.

Apart from the licensed newspapers there are thousands of so-called wall newspapers (really bulletins) of which from one to several copies are (usually) typewritten and pasted where such may be read by the operatives in the state-operated factories. These are organs of the employees of those factories from whence they issue, and in them the management may be criticized and improvements in conditions proposed without any hindrance. From time to time in the larger state-owned factories these wall newspapers develop into regularly printed publications having circulations of thousands, but not entirely confined to the factories whose employees issue them. They are managed by factory committees.

Every book issued in Russia is printed by the government-operated printing houses. In each of the six major territorial divisions of the U. S. S. R. is a committee of censors which determines what shall be printed. The unorthodox thinkers and writers have no chance of obtaining readers in Russia. The censorship is not restricted to political opinions, but covers matters of taste in art and "orthodoxy" in science, and usually excludes all praise of capitalism. Of all the kinds of printing, whether done in state or civilian shops, it is true that not the simplest thing—a label, for example—can be printed without a permit of approval issued by the committee of censors.

Next in extent to the government printing plants, most of which were established in the czarist period, are the printing houses run by the trades unions, such as the publishing house of the Central Committee of Railroad Workers, the publication departments of the Leningrad (old St. Petersburg) Trades Council and the Moscow Trades Council, and others of the same complexion. The circulation of labor magazines in 1925 was under eight hundred thousand copies; but in 1926 the circulation exceeded two million. The organs of two atheistic societies, the "First and Second Societies of the Godless," have large circulations, especially in the large cities.

All telegraph offices are under control of The Tass, and no news of any

kind is permitted to be sent over the wires anywhere, either domestic or foreign, without permission of the censors. Until recently all letter correspondence was liable to be opened and censored before leaving the place of mailing, but the Soviet authorities claim that this practice has ceased. Nevertheless, the correspondents of foreign newspapers are very cautious. The principal correspondent of the London *Times* has his headquarters 800 miles from Moscow in the neighboring republic of Riga, but this is exceptional and is due to the disfavor with which at this time everything English is held by the Soviet government. All correspondents, domestic and foreign, are required to be registered, but not for several years has there been an expulsion of a foreign journalist—they are cautious.

No foreign merchandise of any kind is permitted to enter Russia unless it comes through the state purchasing agencies in foreign countries. There is such an agency in the United States. A few months ago the government of France, by means of our courts, attempted to seize, in payment of a Russian debt due to France, \$50,000,000 deposited by the U. S. S. R. in the Chase National Bank of New York city to the credit of the U. S. S. R. purchasing agency in the same city.

This rigidly enforced policy is the Soviet government substitute for what we know as protection through our customs houses. As mentioned above, all books are printed in state-operated printing houses, but copyright is denied to all foreigners. So also are patent rights denied. Machinery for the printing and allied arts and types, paper, and inks are for the most part imported through this sole import and export agency and its branches, which turn over to the Russian government any profits accruing, this revenue not unlike that derived in other countries from duties on imports.

The Tass controls all radio broadcasting, and uses the radio for spreading Marxian doctrines and Soviet news among the common people. Workers' clubs have appeared throughout Russia by the hundreds. On January 1, 1928, these clubs had 885 receiving sets, with 774 loudspeakers, which accommodated a million listeners. Five times a day The Tass collects the news and transmits it over the radio at the rate of twenty words a minute to all newspapers within a radius of 3,500

miles from Moscow. This news is taken down by pen by the newspapers which want it, hence the slow rate of transmission. Of course the whole population may listen in, and many people do at the places throughout Russia where loudspeakers are installed for public use at stated intervals.

All this is "good stuff," except that only one side of every question is given. The great mass of Russians (95 per cent) is quite illiterate and cannot be

thirteen days ahead of the calendar then in use in Russia. The scientific metric system of weights and measurements has replaced the archaic systems formerly in use in Russia and nowhere else. Our system of timing by zones has been adopted as an improvement over the method they had been using.

When we say a thing is "adopted" in Soviet Russia it doesn't mean "perhaps." That is one of the advantages of dictatorships. Czaristic Russia was

tents of the art museums is for sale, but to Russians only. In time these surplus art treasures, let us hope, will be put on sale without restriction. Take this example: Of "Peter Schoeffer's Missale Cracovieuse," printed in 1484, only thirteen copies have survived, seven of which are to be found in one public library in Leningrad.

All the crown jewels are assembled in one museum. The collection is valued at \$250,000,000. These jewels are for sale; many have been sold. When in London in 1924 I became acquainted with an English printer, communistic in principles. He went to Russia and brought back crown jewels to the value in London of \$200,000, if I remember well, as a subsidy from the Soviet government for the *Daily Herald*, the labor organ of Great Britain, which was endeavoring at that time to communize the British trades unionists in the manner that had been effected in Russia.

Russia is much better off than it ever could be under the ancient brutal and ignorant tyranny. In due time we may predict that it will conform to the business usages of the United States. The Soviet government does not like us, but it openly admires our manufacturing methods. When Russia returns to comity with other nations it will progress and develop as greatly as the United States has in the last half century, if the indications mean anything.

Finally: I do not pose as an expert on Russian affairs; neither do I agree with Marxian doctrines. The above facts are gleaned from printed documents which come from time to time to the Typographic Library of the American Type Founders Company in Jersey City. My job was to assemble the facts for your information. There's little we learn that is not to be found in printed books, without which this would be a mighty poor sort of a world.

Northwest's Second Oldest Newspaper Is Sold

The Statesman Publishing Company, Salem, Oregon, has been sold to Earle C. Brownlee and Sheldon F. Sackett, who will operate the business jointly. This company is owner of the *Oregon Statesman*, known as the second oldest newspaper in the Northwest, and which was established in 1851 after its press and other equipment had been brought by boat around Cape Horn. The new owners will continue to publish the company's three magazines, *Pacific Homestead*, *Northwest Poultry Journal*, and *Western Education*, and the plant is being extensively remodeled in order to provide more efficiently for this work and for commercial printing of a general nature.



Reproduction of colored copperplate print issued in celebration of abolition of the laws restraining the liberty of printing in the reign of Louis Phillipe, king of France, in 1831

reached through printing. To these unfortunates radio is a godsend. The censorship is not without condemnation, and especially in the wall newspapers, which exercise a degree of outspokenness that is not tolerated from regular printed publications.

The Soviet government is all intent upon educating the people, but only in its own opinions—which are for the most part in line with those of intelligent persons everywhere. Among other creditable achievements in arts, the Soviet government has simplified the Russian alphabet, which now has thirty characters instead of thirty-six. This will eventually shorten the excessively long words characteristic of the Russian language. To reach the illiterates the government has placarded the entire country with very attractive pictorial posters representing improved methods of farming, sanitation, and other desirable projects. The Gregorian calendar has been replaced by our Julian calendar, which in 1918 was

excessively religious. It had fifty-six holy days or imperial birthdays during which business was interdicted. The Soviet government ruled that eighteen are enough—and so enough they are! Also, it is decreed that a holiday is a holiday, no fooling. Of the holidays five are actual holy days, in deference to religious opinion. Recent visitors tell us that, in the leading opera house and theater of Moscow, opera, drama, and ballets are presented in a manner not surpassed in any other country. The theaters are operated by the Soviet government, and the prices of seats in them are very moderate, well within the means of any craftsman.

Under the czaristic regime in 1917 there were 37 art museums in the U. S. S. R. Now there are 476. These museums were formerly palaces of the aristocracy or of wealthy subjects, and their contents come from the great private and royal collections. No work of art—a fine book, for example—is permitted to be exported. Much of the con-

What Price Phonetic Spelling?

By HARRY A. LESSER

THE reformers are at it again! Now our spelling and alphabet are attacked and placed in jeopardy. The Spelling Reform Association has been given great publicity within the past few years in its efforts to introduce a universal phonetic system of spelling which would make our newspapers, magazines, and books appear as "foreignized" as possible without deliberately resorting to a foreign language for this purpose.

It is proposed that we adopt and substitute for our present twenty-six-letter alphabet an alphabet containing forty-two letters or symbols, each one representing the contractions of different sounds. It is claimed by the Spelling Reform Association that foreigners and children will find it much easier to study our language with the larger alphabet than with the smaller one.

It seems ridiculous to "repair" or enlarge an alphabet so that its language will become more easily assimilable by foreigners, who form a very small percentage of our national population. We elect our political office-holders by a majority or popular vote, for the simple reason that the majority is to be pleased, and the majority always rules. Yet it is proposed to alter our language to please the minority foreign population. Why not let the majority decide what spelling or alphabet should be used in its language?

Such foreigners as are possessed of sufficient initiative and determination to become intelligent citizens of our country—to have political, religious, and economic freedom—find no difficulty in studying our language. Witness the repeated "success" stories in our popular magazines, wherein the industrial and financial geniuses pictured are frequently of foreign birth.

The annual quota from each foreign country is 2 per cent of the number of persons born in that country who were residents of continental United States as shown by the 1890 census—the minimum from any one country being one hundred annually. Such a small percentage of our national population! And yet the Spelling Reform Association would alter our language just to accommodate that small percentage, rather than cater to native Americans who have spent a lifetime in studying English, and who would be practically compelled to study a new language after having read, written, and spoken the same language since childhood.

Why be hypocritical about such an important matter as the means of communication for a population of 115,000,000 Americans? Is it proper for us to "simplify" our language with a view to attracting the foreigner, thereby cheapening the value of American citizenship in his eyes by making it appear that we are catering to him, or should we leave things as they are, so that native American citizens will not suddenly find themselves "foreigners"?

It is also claimed by the Spelling Reform Association that the children will

much more difficult will be the forty-two-letter alphabet replacing it?

Now let's turn to the practical side of the question. All modern books that run into many editions because of their popularity must of necessity be printed from plates—as is also the case with our classical literature, which is always in demand. These plates are made from the original type pages, and are kept in stock for future printings as the demand arises. It would be impossible to estimate with any degree of accuracy the investment involved in plates now kept in stock by publishers throughout the country, but I'm certain that it must run into millions of dollars. These plates would suddenly become obsolete, thereby involving resetting of the type pages and replating, which should amount to at least a billion or two. But that would be a minor matter when we stop to consider the dilemma in which the modern printing plants would suddenly find themselves.

Printing plants will be confronted with the problem of arranging entirely new typesetting-machine keyboards, new type cases, and new matrices in keeping with the enlarged alphabet. The compositor will have to study the "case" all over again after years of constant use of the case arrangement found to be ideal after long years of experiment—the California job case. Cases would have to be enlarged to permit space for the new additional characters or symbols, thereby also involving the proportionate enlargement of composing-room space. Typesetting-machine operators would have to begin all over again the fight to attain speed in composition when the new and enlarged keyboard will have been perfected. These are not trifling matters when one considers that it takes years of diligent, patient practice on typesetting keyboards before an operator can be considered competent.

The compositors, proofreaders, copy-readers, writers, and editors will lose much time in familiarizing themselves with the new spellings, thereby slowing up production, with the inevitable increased cost. Composing rooms of the newspapers, magazines, and book and job publishing plants will very suddenly become obsolete and necessitate expanding floor areas in order to make way for enlarged cases and machines.

Schoolbooks, which involve an investment of billions of dollars throughout the country, would suddenly become

Rarely do we come upon an analysis as complete as is this. Mr. Lesser is strongly opposed to the adoption of the phonetic spelling. Equipped with this array of convincing facts, he could hardly be honest and still believe otherwise. Don't forego this virile contribution!

find it easier to learn the new forty-two-letter alphabet, and that the language will appear simpler, thereby saving a few years in the elementary study of English. If you will study a reproduction from a recent piece of publicity (shown herewith) broadcast in newspapers by the association, you will soon understand what you may expect to see in our printed matter, should such a system be adopted generally throughout the world.

Our newspapers, magazines, and books will at once assume a "foreign" appearance, and some of the weird contractions of sounds combined in single symbols will not be easily assimilated by mature, intelligent persons, not to mention the innocent child who hasn't the capacity for the larger alphabet. Gone forever will be the childish expression, "As easy as ABC," which we were wont to use as children. If the "ABC" was then supposed to be easy and was considered easy by children, why not leave it easy? If the twenty-six-letter alphabet, containing no contractions of sounds, is claimed to be difficult for children to study, how

obsolete, as would their plates—because, should the plan be introduced, the schools would be the first point of attack for the Spelling Reform Association, and would thus serve as an entering wedge for inaugurating universally the phonetic system.

Typewriters throughout the English-speaking world would become obsolete, since they would have to include the complete new alphabet of forty-two letters, thereby necessitating a larger machine, with the resultant increased cost of production and material passed on to the consumer. Typists would be compelled to "unlearn" years of diligent practice and learn all over again on a new and enlarged keyboard, with inevitable loss of speed and accuracy.

I believe the greatest opposition to the universal introduction of the phonetic system of spelling will be offered by the printers and typefounders, who have billions of dollars invested in the printing and publishing industry on the basis of the twenty-six-letter alphabet. As soon as the system is introduced it will be imperative for them to scrap millions of type cases, composition keyboards, and typesetting machines, and have new ones built just to allow for the enlarged alphabet.

Typefounders will have to employ hundreds of type designers—who, by the way, command princely salaries—to create the new designs from which the matrices for the enlarged alphabet will be made. It would take at least ten years for the country to be successfully "phoneticized," and at what a staggering cost to the industry!

The consumer or reader would have to pay for this radical change eventually, for stockholders in printing and publishing enterprises are not sufficiently altruistic to sponsor such a movement at their own expense, and will insist upon maintaining the uninterrupted payment of dividends on the capital invested. Advertising rates in newspapers and magazines will be increased all along the line, as will the retail selling cost of the innumerable nationally advertised products.

It would be well for the members of the Spelling Reform Association to familiarize themselves with composition and printing costs and production processes before going any farther with this radical and costly movement to "phoneticize" the English-speaking world. Those of this group who have investments in printing and publishing enterprises would undoubtedly be amazed should they become familiar with all the mechanical difficulties involved in reëquipping plants throughout the country, and would no doubt immediately change their attitude.

And what provision is to be made for the differences in pronunciation in various sections of the country? During the elementary stages of its introduction it will become apparent how many different ways the same word may be spelled, due to the differences of sectional or territorial dialects. Local newspapers will be sure to find themselves in difficulty as to which side of the pronounciational fence they will definitely decide to stand on for their spellings, where the dialect is different from that of the rest of the country. The results therefrom could hardly be less than chaotic.

It was recently discovered that there are twenty-six separate and distinct dialects commonly used in the United States. Columbia University has made phonographic recordings of each for posterity. With these facts before us, it is hard to imagine how we could

combine all of the twenty-six dialects into one universally spoken, written, and spelled language. It should be borne in mind that each of these twenty-six dialects will be spelled differently under this phonetic-spelling system. The result of such spelling confusion could hardly be considered desirable by our eminent lexicographers and men of letters, and newspapers throughout the country would be first to feel its chaotic effects, were it definitely introduced.

The system of phonetic spelling is not new. It has been sponsored by many brave men during the last century, among them no less a personage than Benjamin Franklin. It has been used at various times by many magazines, but with discouraging results, one printers' publication having discarded the system after having applied it for nearly twelve years.



"In the Days That Wuz"—The Touch

Cartoon by John T. Nolf, Printer-Artist

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Characters Not Formed Sharply on the Slugs

The information we desire is how to correct the broken face appearing frequently on only the second and third letters of each line. Also, what do you think causes broken mat. walls?

The matrices apparently slipped out, as the envelope in which they came was marked "Bad Order." The slugs appear good except for the defect to which you refer. No clue is present as to the cause. When the face is not sharp in a particular locality and this trouble continues unabated, one usually looks for obstruction to flow of metal through the mouthpiece jet opposite where the trouble is present. We suggest that you probe the jets adjacent to that troublesome point. We have known of a trouble which persisted and which was corrected only by removing the pot mouthpiece. The jets were found not clogged, but several pieces of drills were found behind the mouthpiece. These broken-off sections evidently had been pushed through the jets after they had been broken off in drilling and they floated on the surface, occasionally blocking the flow of metal at one point or another. No trouble was experienced after pumping out the metal in the throat and ejecting six or eight pieces of drills. A new plunger may help to sharpen up the face. If the walls of the matrices are crushed in, examine the slides of the spacebands to see if they show any signs of adhering metal. This is one general cause, but it may not be found in your particular case.

Spaceband Catches on the Assembler Gate

What makes front ear of the spaceband catch on the gate of the assembler?

The front lug of the spaceband will catch between the brass assembler cover and the right end of the gate if there is room for the lug to slip down. If too much space is present, you may diminish this space by lightly tapping the block toward the elevator; or, if you find the elevator gib (left) will permit, tap it toward the right. Observe whether the hole in the cover is

enlarged where detent enters. If enlarged to the extent that the cover will no longer remain in its proper position, you may place a drop of solder in the hole and close it. Scrape or file smooth, then start another hole with the point of a drill so that the detent will hold the cover close to the assembler gate, but not so as to bind.

Trimming Knives Need Attention

I am having trouble with the machine on which I am working. Every time I change the slug, as from fifteen ems to thirty ems, the slug trims unevenly. I set the knife block back so that it will trim evenly, but when I change to a larger or a smaller size it trims unevenly again. If you can send me some information so that I can remedy this trouble, I shall appreciate it.

From this description you furnish, and having no slugs either full length or short length to examine, we are of the opinion that you should send both the knives to the nearest agency for repairs. It is quite likely you will find that one of the knives has a bowed surface, if you test it with a straight-edge. As you will not be able to correct this condition, it will be necessary for you to have the work done by experienced mechanics to get satisfaction.

Pot Mouthpiece Jets Out of Alignment

Will you please give us the cause of the defect in the enclosed slugs, and the remedy therefor? A stamp is included for the reply.

There is evidence of two troubles. One probably is due to the driving action of the plunger, and the other to the jets of the pot mouthpiece not being in proper alignment with the mold cell. As to the former, we would suggest that if your plunger indicates a loose fit, by allowing metal to bubble up as it descends into the well, you should order a new plunger. Perhaps a good cleaning will help. If you have been giving it a regular cleaning daily, then cleaning will not help. You should then order and apply a new plunger.

To make the mouthpiece holes or the jets align with the mold, you should (1) loosen the two front screws in pot legs, (2) turn out on the two bottom screws in pot leg caps, (3) turn down

on the two square-headed top screws in the top of the pot legs, close to those you have already loosened. Each screw referred to will have a lock-nut which you must loosen before you change the screw. When all the foregoing changes have been made in the screws, cast a slug and observe the round marks on the foot of the slug. These round jet marks should exhibit a full circle with the lower arc in line with the smooth side of the slug. When this condition is seen, tighten all screws and lock-nuts.

Back Lower Lug of Matrix Broken

An operator submits two matrices having the lower lug missing in each case. He asks the cause of the damaged condition of the matrices.

Since a broken-off lug did not accompany the matrices it is difficult to answer the question. Ordinarily, if the characters are hyphens, we would state without hesitation that they were damaged by being on the end of an overset line, but the matrices submitted were thin letters, one being an *i* and the other an *l*.

This suggests that possibly the character in each case was the first matrix of line, and was perhaps slightly elevated as the line moved toward the delivery channel. If this matrix was not moved down by the aligning piece attached to the front rail of the line delivery channel the lug would have contact with the back plate of the delivery channel and probably would break off. Without further particulars we might suggest that this point be examined fully. The reason for this suggestion is that the lug has but a small amount of stock at the broken-off point of the defective matrix.

Asked by a Student of Mechanism

I am asked by a student of mechanism to answer this question: What gives the automatic safety pawl all of its motions? My answer did not satisfy him, so I offer it for your reply.

The automatic safety pawl, which is attached to cam No. 10, has three normal movements. Two of the movements are lateral, and one is a rotating motion. The first motion of the automatic safety pawl begins at the moment the

cams begin to rotate, and that is when the automatic stopping pawl is released from the stop lever. The second motion occurs when the pawl is moved toward the left by the safety pawl buffer, the latter receiving its impulse from the roll on the transfer slide cam lever. The third motion occurs when the automatic safety pawl has cleared and passed the upper stop lever; it is then pushed toward the right by its spring. The continuation of the rotary motion terminates when the cams reach normal position, and that is when the automatic stopping pawl presses down on the upper stop lever and the cams end their revolution.

Plenty of Back Squirts

We are having plenty of back squirts, unless I watch the slugs carefully, which cuts down my speed. The slugs appear to have smooth, shiny bottoms whether the adjusting screw is set for high temperature or low. The best results are obtained when the adjusting screw is set for a low temperature. The slugs then have a good bottom, that is, you can see the round holes and air vents. Most of these slugs show a bit of brightness on the left edge. When I leave during the noon hour the temperature falls so low that the metal is beginning to get solid. When the machine is running it works all right, that is, the metal heats up when reaching a certain point. Metal collects on the plunger rod, but if I adjust the screw to raise slightly the temperature in the pot the slugs commence to have a smoother, or shiny, bottom, and then back-squirt.

The back squirts may be caused by bad lockup. You can determine this condition by testing the lockup of the mouthpiece. The procedure is as follows: Remove the mold, take off the mold cap and liners, put the mold body back into the mold disk, and fasten it in place. Ink the back of the mold on the part that will have contact with the pot mouthpiece. Apply the bronze-blue or red ink in a thin, even coating. When the ink is applied, push back the disk and connect the slide lever, then allow the cams to make one revolution.

Examine the face of the pot mouthpiece and you will know by the appearance of the ink test thereon whether your pot mouthpiece and mold have proper contact in lockup. In case the lockup is not uniform, you may have to adjust the screws in the pot legs. Be certain that no adjustment is made with the pot leg screws unless the lockup is proved incorrect by a test. After the test and adjustment are finished, apply the assembled mold to the disk and then make another test. This test with the mold cap attached may show a lockup different from the one made with the mold body alone. If the cap gives an ink transfer to the mouthpiece, either on one end or all along, it will indicate that the mold cap guide or guides are deflected toward the back. A straight-edge would reveal this condition, also. The average operator

will not have the necessary skill to correct this trouble, so he should send the mold to the agency for repairs. This condition of mold cap guide may be the cause of back squirts where the temperature is kept in a normal state.

Test Your Metal With a Thermometer

An operator describes a trouble which results in a lump of metal forming on the plunger rod. This is attributed to faulty metal formula.

This trouble has been reported twice in as many weeks from different localities. Ordinarily the quality of the metal is not involved, as it may occur with new or old metal. Doubtless the reason for metal adhering to the plunger is low temperature. You will rarely find this trouble where the temperature of the metal is kept up to approximately 550 degrees. If you have a thermometer, test the temperature, and, if you find it lower than the figure given, raise it to the proper point. If after the metal is at the proper temperature it should continue to adhere to the plunger rod, you may prevent it by securing a piece of thin aluminum about $\frac{1}{32}$ inch thick and about 3 by $2\frac{1}{2}$ inches in area. Make a sheath for the plunger rod so that the part which descends into the pot below the surface of metal is covered with the sheet aluminum.

A Thermometer Is Needed

An operator replaced a burned-out heating unit and a dynamic thermometer in an electric pot, and has great difficulty in readjusting the heat on the pot. He states that the owner does not see the need of having a thermometer to test the temperature of the metal.

For the safety of heating elements and the new dynamic thermometer, you should ask that a service man be sent from the company making the typesetting machine. You state that the employer does not believe that you need a thermometer in order properly to adjust the heat. Your failure to adjust it by guesswork is a sufficient answer to that statement.

See that the contact spring is bent so that the points do not catch on the disks when the change of temperature causes them to move to the right and left. When the pot is cold and the current is turned on, the contact spring point is touching the left disk. As the units build up heat and the metal arrives at a liquid state, the pressure of this point against the left disk is relaxed somewhat, and at last, as the temperature reaches normal, 550 degrees, the point-of-contact spring will approach the right-hand disk. The instant it touches this disk the magnetic coil is demagnetized and the clapper switch falls back by gravity.

When this is observed, test temperature of metal by inserting a folded

section of news stock into the metal, withdrawing it quickly. The paper at the point first entering the metal should be discolored a light-brown color, if the metal is about right. If it should be turned a dark color, it indicates a higher temperature than should be present. In this event, turn the adjusting screw toward the left at least for two complete revolutions, and then turn off the current entirely for about ten minutes. When the current is again turned on, observe closely the action of the contact spring, repeating the testing with the piece of paper inserted into the metal. If you have great patience, and some skill in adjusting the position of the disks, eventually you will "arrive"; that is, you will secure a proper adjustment of the metal temperature. Naturally you will say that there must be considerable guesswork in adjusting the temperature of the metal. Without a suitable thermometer to measure the heat, it is all guesswork. With a thermometer, you can secure the proper adjustment without any element of guesswork.

Graphite and Oil

Can graphite be used as a polish to clean the inside of the mold? Also, is graphite or oil the best to use on the plunger to keep off the oxid?

When a mold which has been in use a long time without a cleaning is removed, it will be noticed that the surfaces which are in contact with the slug are a dull gray color and are not at all smooth. By taking a sharp piece of brass rule and scraping the cap and body of the mold, considerable of the oxid which is attached will be removed. Following this treatment, take some dry or liquid silver polish and with the end of a piece of wood, or a reglet, apply the polish to the mold until its surface is as bright as it was formerly.

Care must be taken that the corners are not rubbed so as to round them. Wipe dry, and apply the dry graphite with the end of your finger. This polishing gives a desirable smooth surface to the inside of the mold. The use of oil with the graphite on the plunger only serves to hold it to the iron. When the plunger is placed in the metal the oil is soon burnt off, but the graphite remains. Where a plunger cleaner is used the oil and graphite are applied to the rotating wire brush in the box. When the plunger and the wires of this brush are all in action the brush cleans the surface and grooves of the plunger, and at the same time the oily graphite is applied upon the surface. Where the plunger is cleaned with a hand brush, either wire or fiber, it may be used with or without the graphite and oil. Of course this method of cleaning is not safely done indoors.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month.

A. S. M. E. Printing Industries Division to Meet

On November 8 and 9, at the Hotel Sagamore, Rochester, New York, the Printing Industries Division of the American Society of Mechanical Engineers will hold a meeting open to all interested in problems of the printing industry. The session is held under the auspices of the Rochester section of the society, and with the cooperation of the Rochester Engineering Society, and should prove of genuine interest and value to those who attend. Some features of the program are as follows:

"Photography as Applied to Color Reproduction in the Graphic Arts," by A. J. Newton, Eastman Kodak Company, Rochester; "Modern Bronzing Problems and Methods," by William C. Glass, of New York city; "The Visagraph: How the Blind May Recognize Printed Letters," by Robert E. Naumburg, Winchester, Massachusetts; "Relation of Proofing to Color Printing With Respect to Accuracy and Color Results," by L. W. Claybourn, Claybourn Process Company, Milwaukee; "Multicolor Rotogravure Printing," by John W. Park, Chicago *Tribune*.

National Bancservice Merges Nineteen Firms

One of the most widespread mergers of printing concerns so far consummated in the field of graphic arts has just been announced in news of the formation of the National Bancservice Corporation, which has merged eight printing and advertising companies and eleven concerns dealing in bank advertising service.

The only printing concern located outside of New York city is the Wilson H. Lee Company, New Haven, Connecticut. Included among the seven New York firms are. A. H. Kellogg Company; Rogers & Company, Incorporated; the Dancy-Davis Press, and L. H. Biglow & Company, Incorporated. The commercial printing handled by this corporation will be concentrated in the plants of the Rogers, Kellogg, and Lee

companies, and a new plant is also to be erected near New Haven to take advantage of the reduced costs of production prevailing in that section. Officers of the corporation are: president, Merton L. Griswold, who has been prominent in the printing trades for a score of years; chairman of the board of directors, Charles S. Boll, a banker of Harrisburg, Pennsylvania, and vice-president, Wilson H. Lee, of New Haven, Connecticut.

Miller Made Eastern Sales Manager for Howard

Howard R. Miller has been made the eastern sales manager of Howard Paper Company, Urbana, Ohio, and its allied mills, the Aetna Paper Company,



HOWARD R. MILLER

of Dayton, and the Maxwell Paper Company, at Franklin. In 1914 Mr. Miller entered the paper business as a salesman for Charles F. Hubbs & Company, and remained with this concern until 1922 except for his period of service in the Navy during the war. He was the New York representative of

W. C. Hamilton & Sons for two years, and in May of 1924 was made assistant eastern sales manager of the allied Howard mills. Mr. Miller's offices are in the Court Square Building, 2 Lafayette Street, New York city.

Minnesota Paper Suppressed by Injunction

The Chicago *Tribune* has sent its attorneys to the aid of the *Saturday Press*, a Minneapolis weekly newspaper which was first temporarily and then permanently suppressed by injunction under the Minnesota law applying to any publication "regularly publishing any malicious, scandalous, and defamatory matter." The paper's attacks on public officials and against municipal corruption are given as the cause for action. While the record of the case indicates that motives of the editors of the *Press* may not have been crystal clear, the *Tribune's* lawyers are preparing to carry this case to the United States Supreme Court on the ground that the Minnesota statute violates the liberties guaranteed to citizens under the Constitution. Progress of the appeal will be watched with special interest by every publisher.

Rotaprint Executive Enjoyed Trip on Zeppelin

Robert Reiner, president of Reiner Rotaprint, Incorporated, and treasurer of Louis Hirsch, Incorporated, machinery dealer of Weehawken, New Jersey, was one of the passengers arriving at Lakehurst, New Jersey, on the Graf Zeppelin after the great dirigible's eventful passage from Germany. Aside from the passengers' anxiety when the fin was damaged, said Mr. Reiner, the trip was ideal, and he asserted he would be willing to repeat the trip on board the Graf Zeppelin.

Middle West Supply Company Sells Plant at Dayton

The Middle West Supply Company, Dayton, Ohio, around which has centered most of the agitation against

"keeping the Government in the envelope business," has sold its plant to the International Paper Company. The latter concern, which submitted a bid of \$13,209,793 for furnishing 12,800,000,000 stamped envelopes and newspaper wrappers to fill the Government's needs beginning January 1, 1929, was awarded the contract. The International bid was more than a hundred thousand dollars lower than that of the Middle West Supply Company.

Chicago Firm Uses Photogram to Maintain a Schedule

The Regensteiner Corporation, Chicago, was pressed for time on a direct-

Johnson, Chicago; second vice-president, W. Ballard Brown, Los Angeles; treasurer, E. M. Diamant, New York city, and secretary, Albert Abrahams, New York city. George S. Willens, Detroit, was made historian.

Patent-Infringement Suit Settled Out of Court

The patent litigation of the Miller Printing Machinery Company (formerly the Miller Saw-Trimmed Company) against Brandtjen & Kluge, Incorporated, for infringement of the Miller company's patents by Kluge feeders, has been amicably settled. This settlement, according to the Miller concern,

and feeder parts, and render service for the 8 by 12, 10 by 15, and 12 by 18 platen-press feeders heretofore sold by the Miller Printing Machinery Company. The latter will continue to market the Chandler & Price open presses, press parts, and paper cutters.

Loring Chosen President by Trade Compositors

At the annual convention of the International Trade Composition Association, recently held in Quebec, the old officers were reelected, as follows: president, Kimball A. Loring, Boston; first vice-president, Arthur S. Overbay, Indianapolis, and treasurer, E. J. McCarthy, Chicago. Another office, that of second vice-president, was created, and Arthur Meyer, Philadelphia, was chosen for this new position.

Large Printing Orders Placed by Mail-Order Firms

Sears, Roebuck & Company, Chicago mail-order house, has signed contracts with the W. F. Hall Printing Company and R. R. Donnelley & Sons Company, Chicago printing concerns, to handle all of its printing for a period of ten years, starting in 1930. The printed matter required by this mail-order firm is estimated at about five million dollars a year, or fifty million for the period of these contracts. It is stated that this business will increase the Hall company's production about 25 per cent, and necessary additions to the plant for handling the new work will soon be started. The cost of this will amount approximately to three-quarters of a million dollars. The announcement has been made that Montgomery Ward & Company has signed a contract with the American Colortype Company for a large catalog job.

McGraw-Hill Chicago Offices to Be in New Building

The McGraw-Hill Publishing Company, one of the largest publishing concerns in the world, has leased, for a period of twenty-five years, the eleventh, twelfth, thirteenth, and basement floors of a new building being built at East Grand Avenue and North Michigan Boulevard, on the near north side of Chicago. Under the conditions of this lease the structure is to be known as the McGraw-Hill Building. The company's offices in the Union Trust Building, and those of the A. W. Shaw Company (recently absorbed by McGraw-Hill) on Cass Street, will all be moved to the McGraw-Hill Building when the structure is completed. It is expected that the building will be ready for occupancy early in 1929.



First layout submitted for approval by new photogram service

mail campaign being produced for a customer in Cleveland. The photogram service of the Postal Telegraph Company was resorted to as a means of reducing the time required to submit a broadside layout for approval. The layout was delivered at the Chicago office of Postal Telegraph at eight in the morning, and thirty minutes later the reproduction was received at the client's office. At 9:20, or just an hour and twenty minutes after the layout had been sent, the Regensteiner Corporation received the client's okay by wire. More than a day's time was saved by use of the photogram, and the Regensteiner Corporation is thoroughly convinced of the value of this service to every progressive printing concern.

Typographers Elect Ruckstuhl

C. E. Ruckstuhl, of the Typographic Service Company, New York city, who has been president of the Advertising Typographers of America since that organization was first founded, was again chosen president at the annual session in Quebec. Other officers elected were: first vice-president, E. E.

by whom this item is authorized, releases all users of the Kluge feeder from patent-infringement liability. Settlement was effected through the sale to Brandtjen & Kluge of the patents owned by the Miller company which were infringed by the Kluge feeder.

The Miller Printing Machinery Company will continue the manufacture and delivery to the trade, as heretofore, of its Miller Master speed jobber, the complete automatic 7 by 17 platen press and feeder unit, also known to the trade as "the printer's greyhound." It has conveyed to Brandtjen & Kluge the right to manufacture the feeder heretofore known as the Miller platen-press feeder, for 8 by 12, 10 by 15, and 12 by 18 platen presses, together with all accessories therefor; and Brandtjen & Kluge will now manufacture the Miller feeder in connection with its 10 by 15 and 12 by 18 Kluge feeder.

Until further notice Miller platen-press feeders now in use will be serviced and parts therefor furnished by the Miller Printing Machinery Company. Thereafter, Brandtjen & Kluge, as manufacturers, will supply feeders

Thomas C. Dexter Passes

Thomas C. Dexter, a brother of the founder of the Dexter Folder Company, and the oldest member of the Dexter organization, died in New York city on October 10, at the age of eighty. Mr. Dexter always displayed a great interest in machinery. For some time he sold farm machinery, and made a reputation for himself as an expert on binders and threshers. In the meantime Talbot C. Dexter had established the Dexter Folder Company, and when the business was moved to New York city, in 1890, Thomas C. joined his brother in the enterprise, and remained with it until his death. During his long period of service with the company Mr. Dexter had acquired a wide circle of acquaintances and friends, and his death will be mourned as a distinct loss to the entire field of graphic arts.

Becomes Chief Engineer

N. L. Mortensen, for five years the assistant chief engineer of the Cutler-Hammer Manufacturing Company, of Milwaukee, maker of electrical control apparatus, has been appointed chief



N. L. MORTENSEN

engineer. T. E. Barnum, who formerly held this position, will serve as consulting engineer for the company and will also give more time to his outside engineering activities. The new chief engineer has been with the organization for twenty-one years.

Death of James B. Steenbock

James B. Steenbock, sales manager of the Cromwell Paper Company, Chicago, died on October 9 after having been injured in an automobile accident. Mr. Steenbock's duties took him from

coast to coast, and he had developed a large group of friends throughout the country, who will mourn the passing of this genial and capable executive.

Tool Companies Announce Important Merger

Announcement is made of the formation of the Simonds-Worden-White Company, which is the merger of the A. A. Simonds-Dayton Company, Dayton, Ohio, the Worden Tool Company, Cleveland, and L. & I. J. White Company, Buffalo. This group has now purchased the R. J. Dowd Knife Works, Beloit, Wisconsin. Offices of the new corporation are at Dayton. Officers are: chairman of board, W. E. Bonesteel; president and treasurer, Herbert R. Simonds; vice-president, Walter S. Walls, and second vice-president and secretary, F. R. Henry.

Passing of Egbert C. Tuttle

The Tuttle Company, of Rutland, Vermont, has announced the death of its president and treasurer, Egbert C. Tuttle, who died on September 26.

Typographers Join Society of Typographic Arts

Advertising typographers of Chicago, acting as a group, have taken out a sustaining membership in the Society of Typographic Arts of that city. This step serves as recognition of the increasing importance of the society in this district, and is well merited by the progress that has been made by this organization in recent months. The advertising typographers included in this sustaining membership are: Ben C. Pittsford Company; J. M. Bundscho, Incorporated; Harry J. Baird Corporation; Hayes-Lochner Company; Harold A. Holmes; Shackelford-Runkel; Ewing Press; Bertsch & Cooper, and Arkin Advertising Service.

Supply Salesmen's Guild Elects New Officers

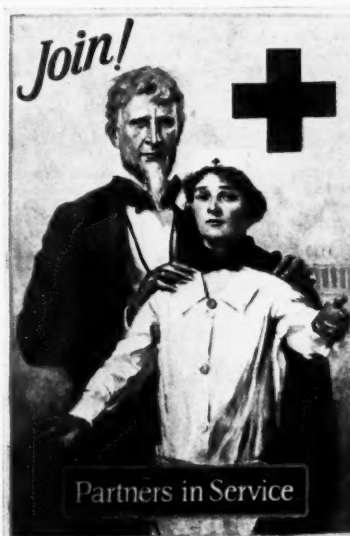
The annual gathering of the International Printers Supply Salesmen's Guild was held at Quebec during the U. T. A. convention. Considerable attention was devoted to methods of extending the scope and influence of the organization. The officers elected were: President, Charles A. Dresser, New York city; first vice-president, Eldon H. Gleason, business manager of THE INLAND PRINTER, Chicago; second vice-president, Thomas J. Crocker, Springfield, Massachusetts, and treasurer, G. R. McNear, Chicago. The secretary will be appointed by the president, according to usual custom.

Death of Thomas D. Murphy

Thomas D. Murphy, the founder and president of the Thos. D. Murphy Company, calendar and card concern of Red Oak, Iowa, died in that city of blood poisoning on September 15, at the age of sixty-two. He had taken a progressive part in the business and social activities of Red Oak for forty years, and his death removes one of the best-beloved citizens of that community.

Join the Red Cross!

The Red Cross is the symbol of all that is finest in American tradition. It is the willing hand of this wealthy



Poster for 1928 Red Cross Drive

nation extended in sympathy and practical helpfulness to those who have suffered from disaster of any nature, in this country or any other land. The annual Roll Call period of the Red Cross is from November 11 to 28. Every man and woman should join, and the sum given should be in honest proportion to his or her means. Give till it hurts!

Revised Postal Regulations

While the reduction of postal rates on business-reply cards and envelopes (amounting to a cut of one cent in each case) was mentioned in THE INLAND PRINTER for October, other changes in the postal regulations have been made. The following excerpts cover these revisions, and should be read carefully in order to benefit to the utmost by this practical legislation.

Business-reply cards and envelopes may be mailed in any quantity desired by the permit holder, no minimum being prescribed. They may be distributed through the mails from the post office to which they are to be returned, or from such other post offices as the distributor may designate in the statements of mailing on Form

3615; or, if no abuse results, they may be distributed outside the mails. Such cards and envelopes need not be presented at any particular place at the post office, but may be deposited in the same manner as other mail of the sender, or, as stated, distributed outside the mails.

The statement of mailing on Form 3615, submitted by the permit holder to the postmaster at the office to which the cards or envelopes are to be returned, shall show the number of all cards or envelopes distributed, whether through the mails or otherwise. In cases where all the business-reply cards or envelopes comprising one lot are not sent out at the same time, but are distributed along in the usual course of business as a regular feature, the permit holder may file a statement on the first business day of each month on Form 3615, showing the approximate number of such cards and envelopes that he will send out or distribute during that month, instead of filing a statement for each lot. The record of the number of cards or envelopes distributed by a permit holder shall be compiled from the statements of mailing on Form 3615, and no count or verification need be made at the time the cards or envelopes are distributed.

Permits to mail business-reply cards and envelopes are issued with the understanding that the permit holder guarantees to pay the postage on all that are returned. In view of this, no deposit will hereafter be required when the cards or envelopes are sent out. Postmasters may refund all deposits heretofore required under the provisions of paragraph 5, section 384½, Postal Laws and Regulations, taking a proper receipt therefor, which shall be retained in the files of the post office for later reference.

U. T. A. Unit Library Committee Recommends First Unit

The Unit Library Committee of the United Typothetae of America has submitted its final recommendations for the first unit of the library for printers, and these recommendations were accepted at the Quebec convention. Other units will be prepared as soon as possible. The books selected for the first unit, with authors and prices, are as follows:

BARTELS, S. A., "Art of Spacing".....	\$ 3.00
Chicago Tribune, "Pictured Encyclopedia".....	1.00
DE VINNE, T. L., "Correct Composition".....	2.50
DE VINNE, T. L., "Modern Book Composition".....	2.50
DE VINNE, T. L., "Plain Printing Types".....	2.50
FRANKLIN, BENJAMIN, "Autobiography".....	1.75
FRAZIER, J. L., "Modern Type Display".....	5.00
GAGE, H. L., "Applied Design for Printers".....	1.15
GRESS, E. G., "Art and Practice of Typography".....	10.00
GROESBECK, H. J., JR., "Process and Practice of Photoengraving".....	7.50
HIGHTON, ALBERT, "Practical Proofreading".....	2.00
HOCH, F. W., "Standard Book on Estimating".....	5.00
JAHN, HUGO, "Dictionary of Graphic Arts Terms".....	2.50
KOCH, E. J., "Standard Book on Cost Finding".....	5.00
MUNSELL, A. H., "Color Notation".....	2.00
OSWALD, JOHN CLYDE, "History of Printing".....	7.50
PALMER, E. W., "Course in Bookbinding".....	4.00
PARTRIDGE, C. S., "Electrotyping and Stereotyping".....	1.50
POLK, R. W., "Practice of Printing".....	1.80
ST. JOHN, EUGENE, "Practical Hints on Presswork".....	3.00
SHEBOW, BENJAMIN, "Making Type Work".....	1.25
STEVENS, T. W., "Lettering".....	3.00
TAYLOR, F. W., "Principles of Scientific Management".....	1.50
TAYLOR, F. W., "Shop Management".....	2.25
University of Chicago Press, "Manual of Style".....	3.00
UPDIKE, D. B., "Printing Types".....	15.00
WHEELWRIGHT, W. B., "How Paper Is Made".....	1.15
WIBORG, F. B., "Printing Ink".....	4.00

WHAT'S NEW THIS MONTH

A NEW LINE-UP TABLE is now being made by the Craftsman Line-up Table Corporation, maker of the Craftsman line-up table. The new model contains all of the valuable features of the other model except the lighting arrangement, and is marketed at a price which makes it a profitable investment for the smaller cylinder and lithographic plants. Complete details and prices may be secured by writing to this concern at 49 River Street, Waltham, Massachusetts.

A NEW FEATURE has been introduced by the Challenge Machinery Company, Grand Haven, Michigan, in the form of Challenge slip-on galley label holders. These are made of brass; they are almost indestructible, and can be easily attached or removed. Prices and other details may be secured by addressing the company.

The Industry at Large

TOM BATEMAN, who is well known in the field of graphic arts through his years of service there, has been made secretary-treasurer of the International Playing Card and Label Company, a new concern at Rogersville, Tennessee. Five color presses are being installed for the work of this company, which is at present limited to production of labels, although playing cards are to be made later.

INSTALLATION of six new Model 8 linotypes has just been completed for the *New Jersey Freie Zeitung*, German newspaper of Newark, New Jersey. At the same time the *Freie Zeitung* gave up the nine-point Fraktur type face and adopted the more readable eight-point Ionic No. 5 as its new type face. This step is in line with the modern tendency of German-language newspapers both here and abroad to dispense with the less easily read type faces.

FRED C. PERKINS, a member of Typographical Union No. 53, Cleveland, was awarded first place in the advertising-writing contest recently conducted by the *Cleveland Press*, the award being a free course in advertising writing at the Cleveland Advertising School. Each contestant was required to select the advertisement he considered best in a certain issue of the *Press* and give the reasons for his preference in a letter of two hundred words.

GEORGE R. SMITH, 106 West Harrison Street, Chicago, dealer in printers' supplies, has purchased an interest in Charles H. Cochrane's patented reflecting gas heater for printing presses. This heater will be handled by Mr. Smith in the West, and in the East by the Utility Heater Company, 239 Centre Street, New York city.

NEAL DOW BECKER, the president of the Intertype Corporation, returned on September 23 from a business trip of three months to Great Britain and the Continent. Mr. Becker was present at the opening of the new Intertype matrix factory in Berlin.

Tim Thrift Elected President of D. M. A. A.

FEWER people took part in the 1928 convention of the Direct Mail Advertising Association, held at Philadelphia, Pennsylvania, October 17, 18, and 19, than at the Chicago meeting in 1927. Many of those present compared the two to the decided advantage of the Chicago convention, too. Nevertheless, as conventions go, the one just concluded must be rated as successful. Among all interests related to the graphic arts that hold conventions, the direct-mail folks put it over in just a little bigger way, that is, if the comment one hears is any criterion.

The banquet of the association was held in the Crystal Ballroom of the Benjamin Franklin Hotel on Thursday evening, October 18. Among the speakers were David Lawrence, Washing-

ton, and Homer J. Buckley, Chicago, president of the association.

Timothy Thrift, Elmira, New York, was elected the president of the Direct Mail Advertising Association, to succeed Homer J. Buckley. The following officers also were elected: Homer J. Buckley, Chicago, honorary vice-president; H. C. Lowery, Toronto, vice-president; Frank L. Pierce, Detroit, secretary and treasurer; C. E. Conybeare, Lancaster, Pennsylvania, and Benjamin Sweetland, New York city, governors for next year.

The resignation of Charles W. Collier, who, as local secretary-manager, has done much in years past toward making D. M. A. A. conventions most successful, was received and accepted with very much regret.

THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

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632 SHERMAN STREET, CHICAGO

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BIDS WANTED

OFFICIAL NOTICE—In compliance with Section 22 (b), Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1929, to December 31, 1929, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Nebraska, and will be submitted at the meeting in February, 1929, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Nebraska.

BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper stock by old-fashioned methods when the Printer's Paper Cost Finder does it for you quickly, easily, correctly? Any number sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Bermuda. Sent on trial. Information free. FITCH BROS., Central City, Nebraska.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

WANTED—PRINTING SALESMAN by one of the best known and finest equipped platen job shops in the West; must understand paper stock, most of the technicalities of the business, and be able to estimate accurately on the smaller jobs; must also be willing and ready to invest from \$2,000 to \$5,000; this is an A-1 opportunity. Write for details. STAFFORD PRINTING CO., Stafford Bldg., Denver, Colo.

FOR SALE—Printing and office supply business in central Florida, not in the hurricane district; modern shop in every respect and doing business of \$50,000 a year; good location and in good farming community; will sell at actual value and can be handled for \$25,000; owners have other interests. Need not reply unless you have cash and mean business. N 925.

FOR SALE—On account of ill health I am forced to sell my printing and office stationery plant which is doing an annual business of \$35,000; equipped with Kluge and Miller automatic presses, up to the minute in every way; plenty of material; located in the heart of the Dakotas; very reasonably priced. Write me at once. N 925.

NEWSPAPER WANTED—Preferably in county seat (with or without printing). Kindly state all particulars. H. E. C., P. O. Box 131, Newark, N. J.

FOR SALE

MIEHLES, REBUILT, or direct from plant at large savings. (See display ad.) 49 by 66 Hodgman, heavy, accurate, with best distribution and impression; 26½ inch late Advance Lever Cutter; 30½ inch and 34½ inch Diamond and Craftsman Cutters; 32 inch Oswego; 38 inch Oswego Auto-Clamp; 40 inch Sheridan Auto-Clamp; 12 by 48 Kluge Unit; 10 by 15 and 12 by 18 Miller units; 45 inch Jacques shear; Sterling, Seybold and Rosback Round-Corner Cutters. Also several Stitchers, Punches, Perforators, Saws, Iron Surfaces, etc., 2 tier Tracy Cabinet and top complete with fine layout type and spacing materials; new equipment—printing machinery, furniture, supplies, outfits; binding and folding box equipment. THE WANNER COMPANY, 716 South Dearborn Street, Chicago.

FOR SALE—One only of three tape folding machines; maximum sheet sizes 32 by 44 inches, 41 by 54 inches, and 42 by 54 inches; all equipped with continuous feeders and in the best of mechanical condition. Write for details, stating the size in which you are interested. THE BURKHARDT COMPANY, INC., 645 W. Larned Street, Detroit, Mich.

ONE EMBOSSEING PRESS, manufactured by T. W. & C. B. Sheridan Company, size 33 by 46 inches, serial No. 208; will sell this press at a very reasonable price. For further information address Purchasing Department, STECHER LITHOGRAPHIC COMPANY, 274 N. Goodman Street, Rochester, N. Y.

FOR SALE—30-inch Rosback round-hole rotary perforator, five heads; Rosback round-hole perforator, foot power; Portland punch, foot power; 28-inch Latham power punch, motor drive; large lot dies and heads. GRAPHIC SERVICES, INC., Davenport, Iowa.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen.

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is on every genuine box. We are the pioneer maker of Gauge Pins and stand back of our products.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—Two Thompson typesetting machines, equipped complete with molds for casting multigraph type, also with motors and other accessories; purchased new and used only six months; first-class condition; price very reasonable. N 907.

FOR SALE—We offer used Kidder roll-feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson Boulevard, Chicago.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two color, rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania Avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

MONOTYPE LINE GAUGES from 6 to 12 set, inclusive; every operator needs one; price \$1.50 the set. MONO-LINO TYPESETTING CO., Duquesne Court, Pittsburgh, Pa.

FOR SALE—Linotypes: Five Model 5's and one Model 4; very reasonable. McCARTHY TYPESETTING CO., 637 S. Dearborn Street, Chicago.

FOR SALE—Three rotogravure web presses, 33 inches wide; very reasonable. R. J. RUCK, 582 E. Parker Avenue, Philadelphia, Pa.

FOR SALE—44-inch Brown & Carver automatic clamp cutting machine. N 792.

HELP WANTED

Composing Room

TASTY COMPOSITOR—Established printing plant located in New York state, having all the most modern domestic and imported type faces, has opening for a man who can set type himself and lay it out for others; must be a student of typography; excellent opportunity to develop into a nice position; state age, experience in detail, telling when and where acquired. Send sample of work and salary desired to start. N 922.

WANTED—Up-to-date typographer who can qualify as working foreman in composing room of medium-sized, well-equipped progressive plant, specializing in high-grade Direct Mail Advertising printing, located in central New York state. N 921.

Executive

WANTED—PRINTING SUPERINTENDENT as assistant to owner of complete-service printing plant—one who can plan, organize, direct, coordinate, get things done on time and right; must thoroughly understand and have had actual experience in presswork and some knowledge of composition; should be able to estimate quality catalog job printing and direct-mail advertising; excellent opportunity for right man; located in fine New York state city of 400,000. Write complete details, giving age, practical experience, when and where acquired, salary to start, etc. Position to be filled promptly. N 931.

WANTED—First-class man to manage job printing establishment in a beautiful New York state city ideally located; only a man who has ability as an executive as well as a thorough knowledge of job printing business need apply; A-1 proposition for the right man; give age, experience, salary expected. N 934.

Foreman

FOREMAN for our loose-leaf and edition department; executive ability and abundance of experience in both types of work required; man having experience in trade bindery very desirable; the one we are looking for probably has a good job now and the ability to hold a better one. Replies confidential. N 924.

Miscellaneous

LEARN LINTYPING or Intertyping at home spare-time study; steady work \$55 a week. The Thaler System of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 211 Legal Bldg., Washington, D. C.

Salesmen

SALESMEN who call upon the printing trade to sell on commission basis our improved spring-tongue gauge pin; a good proposition for the printing-ink salesman. CHAS. L. STILES, 64 Hanford Street, Columbus, Ohio.

INSTRUCTION

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes; good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country; established 20 years; thousands have attended; the fastest, easiest, method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. Inspection invited. EMPIRE SCHOOL, 206 E. 19th Street, New York; telephone: Gramercy 6733.

SITUATIONS WANTED

Bindery

SITUATION WANTED—Ruler, much experience, neat, methodical, economical workman; accustomed to high-grade work; expert on heavy and intricate forms; accept responsibility; handle the position without constant supervision; promote production all departments; a top-notch man at moderate pay. N 873.

PAPER RULER and stock cutter, married, wants job. N 928.

Composing Room

COMPOSING-ROOM FOREMAN or production superintendent open for situation; experienced; a producer; union; go anywhere. N 932.

Managers and Superintendents

SUPERINTENDENT—Practical printer with long experience as composing-room foreman and plant superintendent is seeking a change; Pacific Coast preferred; 10 years in present position; familiar with paper stock and details of cost and production; knows how to handle men and keep plant going at capacity; union. N 930.

MANAGER OR PRODUCTION MANAGER—Letterpress, rotogravure and offset; practical man, capable, efficient and systematic executive desires position; now available. JACK WHITE, 151 Malcolm Avenue, Southeast, Minneapolis, Minn.

MECHANICAL SUPERINTENDENT seeks position with first-class house; practical, wide-awake, capable executive, with wide knowledge of the printing industry; now employed; best references. N 933.

CALENDAR SUPERINTENDENT desires position after January 1st; practical experience in all departments, from laying out a calendar line to finishing; satisfactory references. N 929.

Pressroom

PRESSMAN, Kelly, all styles, vertical Miehle or Miller presses, on the finest grade process colorwork; good color mixer; 15 years' experience on cylinder and job presses; union; am looking for a job better than average. N 927.

SITUATION WANTED—Offset pressroom foreman; young man, A-1 executive, full knowledge of photoplate making; 9 years' experience offset department Brown & Bigelow, N 920.

ROTARY PRESS SUPERINTENDENT and designer wishes to make a change; thoroughly experienced in all makes of rotary presses from one to four color. N 779.

CYLINDER PRESSMAN wishes steady position; 12 years' experience; knowledge of Kelly vertical and platens; Middle West only; union. N 784.

Salesman

SALESMAN—Young man, college graduate, seven years' experience in all phases of production of job printing, desires position on sales force of growing company. N 926.

WANTED TO PURCHASE

WANTED TO PURCHASE Miehle presses, modern styles; also other modern equipment. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago.

WANTED—14 by 22 platen press with good ink distribution; prefer Colt's Armory or similar constructed press. NEWS-REVIEW, Continental, Ohio.

WANTED TO PURCHASE a bronzing machine. Please state size, condition and price. LONG-JOHNSON PRINTING CO., Jackson, Tenn.

BUSINESS DIRECTORY

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York city; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 504 Sherman Street, Chicago, Ill. Hinged paper covering machine, book back gluing machine, round-corner turning-in machine, stripping machine and strip end trimmer.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Dissipate Static..DOYLE ELECTRIC SHEET HEATER..Prevent Offset

Conquer Lint..DOYLE VACUUM SHEET CLEANER..Conquer Dirt

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Calendar Pads

BERGENFIELD CALENDAR COMPANY, Bergenfield, N. J. Most complete assortment of calendar pads; daily date, monthly, tri-monthly; latest Cooper Black figures, super quality, lowest prices. Write for catalog and price list.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Chase Manufacturers

BARNHART BROS. & SPINDLER—See Typefounders.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER—See Typefounders.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CO., 439 E. Fort Street, Detroit, Mich.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 5½ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Heaters and Humidizers

HUMIDIZERS are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre Street, New York.

Industrial Engineer

INDUSTRIAL ENGINEER specializing in the printing industry—management problems, planning new buildings, equipment layouts, production control. Expert knowledge of all branches of printing. Short or long contracts as desired. GEO. N. VOORHEES, 1002 Hammond Bldg., Detroit, Mich.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett Avenue, Milwaukee.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Perforating, Slitting and Scoring Attachments

THE MYOVER—Perforates, slits and scores while you print; for Kelly presses; satisfaction guaranteed. MYOVER-STRYKER & COMPANY, Fredonia, Kansas.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Embossing

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRUCH, 18 Cliff Street, New York.

Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and Outfits. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 85 Grand Street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo, and mat. making machinery, flat-bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER—See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw-Trimmers

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Empire No. 9 is the only saw-trimmer that will also successfully grind paper-cutter knives.

BARNHART BROS. & SPINDLER—See Typefounders.

Complete Plant Equipment

FOR FIFTY YEARS we have been manufacturing and selling Printing Equipment and Materials. Our stock and service are maintained for all plants in this central territory desiring expert information in regard to laying out and purchasing modern equipment.

The Wanner Co., 714-716 So. Dearborn Street, Chicago
Printing Machinery, Furniture, Supplies, Outfits—Binding and Folding-Box Machinery

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BARNHART BROS. & SPINDLER—See Typefounders.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 617-619 W. Monroe St.; Detroit, 657 W. Larned St.; Des Moines, 313 Court Ave.; Kansas City, 10th and Wyandotte Sts.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

BARNHART BROTHERS & SPINDLER, typefoundry and manufacturing plant at Monroe and Throop Streets, Chicago. Sales and service houses at 829-831 S. State Street, Chicago; 1224 H Street, Northwest, Washington, D. C.; 1102 Commerce Street, Dallas; Third and Locust Streets, St. Louis; 710 Baltimore Avenue, Kansas City; 1114 Howard Street, Omaha; 51-52 E. Third Street, St. Paul; Western Avenue and Columbia, Seattle; 319 Fender Street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo, casting boxes, metal furnaces, job press brake and various "superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods

BARNHART BROS. & SPINDLER—See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Old Hampshire Bond

FOR business stationery, documents and mailings. White—and twelve superb colors—and envelopes.



WRITE for booklet of colors and weights. Hampshire Paper Co., South Hadley Falls, Mass.

CARDBOARD
...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 439 E. Fort St., Detroit, Mich.

Drucker & Kelly

CHRISTMAS CARDS-ETCHINGS

223 West Madison Street
CHICAGO, ILLINOIS

A quality line of Personal Greetings made especially for printers.

Furnished blank, or we will engrave, process or imprint.

Write for our proposition.

We Are
ALL
Writers

From the man who writes the best-selling novel, or the reporter who covers the big game, to the executive composing an important communication, the boy applying for his first job, or the young lady penning an informal note to a distant friend, we are all writers—we need command of language. Begin now to acquire a wealth of words through the "Supreme Authority"

WEBSTER'S NEW
INTERNATIONAL DICTIONARY

THE MERRIAM-WEBSTER



Used for half a century as the authority at the Government Printing Office, Washington.

In its 2,700 pages are 452,000 entries including 408,000 vocabulary terms, thousands of new words; 12,000 biographical entries; 32,000 geographical subjects; 100 valuable tables. Over 6,000 illustrations. This one volume contains type matter equivalent to a 15-volume encyclopedia.

[Send for FREE, new, richly illustrated pamphlet with sample pages of the New International... Mention Inland Printer]

G. & C. MERRIAM CO.

Springfield

Mass.

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

- | | |
|--|--|
| Blanks—Coated one and two sides. | Folding Enamel—Extra Strong, the best of its kind. |
| Blotting. | Litho Label. |
| Bonds—White and Colors. | Manila—Document. |
| Book Papers—Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors. | Mimeograph. |
| Box Boards. | Offset Papers. |
| Bristols—Index and Satin. | Post Card—Coated and uncoated. |
| Card Boards. | Railroad Board. |
| Check Book Cover. | Tough Check. |
| Cover—Embossing. | Second Sheets. |
| | As well as miscellaneous Job Lots of every kind and description. |

BARGAIN PAPER HOUSE
423 West Ontario St. Chicago, Ill.

Two Branch Offices:

PITTSBURGH, PA. 209 Ninth Street, Phone Grant 103
MILWAUKEE, WIS. 204 Grand Ave., Phone Grand 2802

BARGAIN PAPER HOUSE

423 W. Ontario St.
Chicago, Ill.

Place our name on list to receive your monthly price list every month.

Name.....

Address.....

City.....



Vellum Marguerite

**a deckle-edged
antique book
paper**

Reminiscent of the rare, fine old art of the Golden Age of Printing and Bookmaking . . . This is the proper cataloging of VELLUM MARGUERITE in the reference file of the modern printer. With a texture of billowy clouds, a surface finely grained to vellum softness, a shredded deckle that would do credit to a sixteenth century mould—VELLUM MARGUERITE offers the classical background for the modern message, and its low cost justifies it as the economic achievement of machine age production.

**Bradner Smith & Co. [P A P E R] 333 S. Desplaines St.
[MERCHANTS] Chicago, Illinois**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

PRESTIGE!

THE prestige that makes Buckeye Cover acceptable in every printing house of America is based solely on the honesty of the product through a long period.

Printers and advertisers know that Buckeye Cover is good — that it has strength, uniformity, good printing qualities, a fine range of colors and a texture that adds distinction to the printed result.

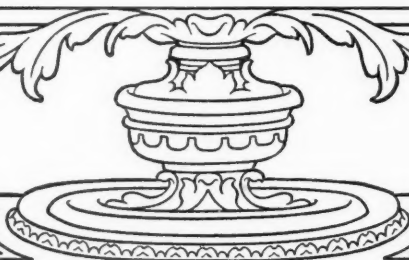
For these reasons Buckeye Cover is an accepted standard for cover paper and is always appropriate and in good form. No other paper, we believe, has such widespread acceptance.

Our line of printing papers now includes Buckeye Antique Text, Beckett Cover and the new Beckett Offset, a paper with the feel and appearance of a fine ledger, yet low enough in cost for quantity production either by offset or letterpress. All are of the standard of Buckeye Cover.



THE BECKETT PAPER COMPANY

Makers of Good Paper in Hamilton, Ohio, since 1848



THE NATION'S

BUSINESS PAPER



Eastern Sales Office:
Court Square Building
No. 2 Lafayette Street
NEW YORK

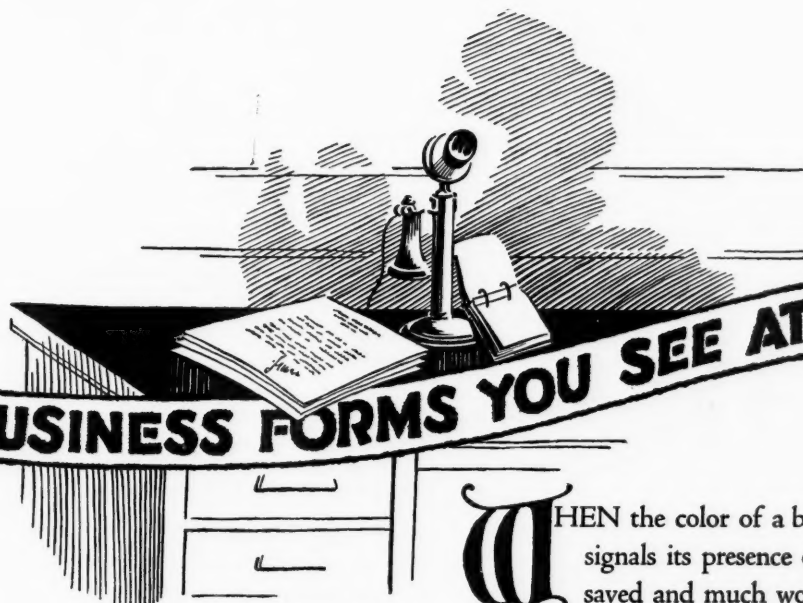
Western Sales Office:
Otis Building
10 So. La Salle Street
CHICAGO

HOWARD BOND

WATERMARKED



BUSINESS FORMS YOU SEE AT A GLANCE



WHEN the color of a business form instantly signals its presence on your desk, time is saved and much work is simplified.

To meet the need of present-day business requirements, Howard Bond is made in thirteen distinctive colors in addition to white. From this wide range of color you can select those needed for any signal system of business forms.

Color is one of many reasons which cause more users of printing to daily standardize their paper specifications on Howard Bond, the Nation's Business Paper.

Howard Bond is stocked by leading paper merchants in all parts of the country and can be had in all standard weights, and in four finishes — plain, ripple, linen and laid.

COMPARE IT—TEAR IT—TEST IT—AND YOU WILL SPECIFY IT!

THE HOWARD PAPER COMPANY, URBANA, OHIO



molloy made



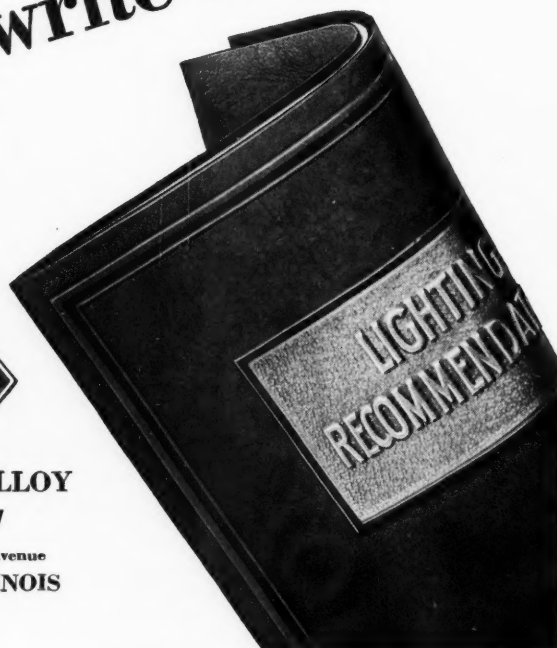
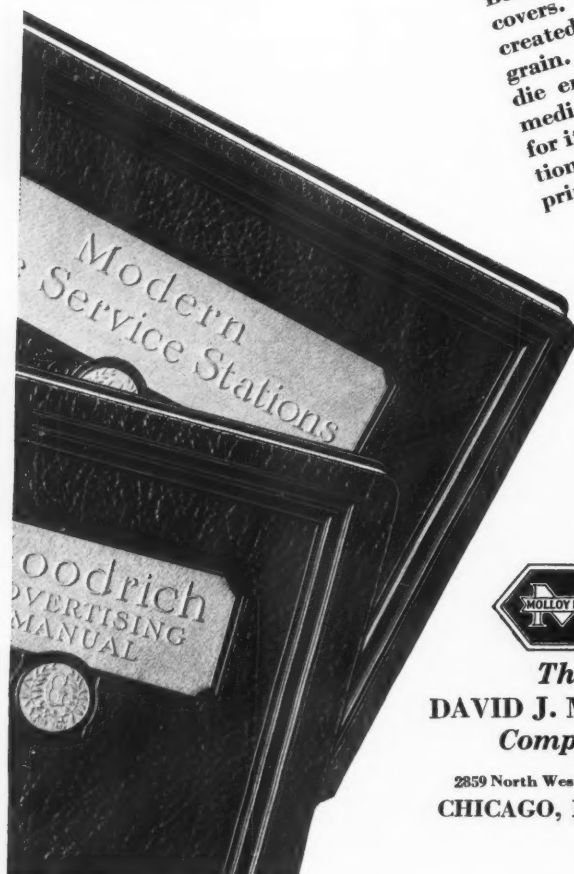
modern

Dressing up is the spirit of the current trend in merchandising. Red tea kettles. Orchid bath tubs. Vari-colored automobiles. Color everywhere. In all things the appeal of brightness.

Catalogs are not immune. In fact, they may be said to have led the procession. Distinctive color and design in Molloy Made Covers had helped build sales before the first green egg-beater had been thought of. So with all other books of a commercial nature—leaders of industry have proved the actual selling power of Molloy Made Covers, time after time.

Bound books. Loose-leaf binders. Stiff covers. Flexible covers. The design always created to order. Any choice of colors and grain. Artificial leather, Mocotan, or hot-die embossed paper. Details of your immediate problem will bring our suggestion for its treatment, with samples. No obligation is involved. Full co-operation to printers building creative accounts.

write to us



The
DAVID J. MOLLOY
Company

2859 North Western Avenue
CHICAGO, ILLINOIS



Colorful! A Persian rug would be a drab thing without its blues and reds and yellows that make it shine. Too often printed matter loses half its strength by mere black and white. Needless so, for CHIEFTAIN BOND'S sixteen colors stand ever ready to furnish that final unusually appealing touch that *makes* the mailing piece. Letterheads, circulars in which the magic of color plays its part, or in routine forms of general utility—these are the uses which CHIEFTAIN BOND completely satisfies. Try it.

Chieftain Bond

{ Use envelopes to match your stationery } ©

DISTRIBUTORS

ALBANY, N. Y. The Potter-Taylor Paper Corporation
BALTIMORE, MD. Barton, Duer & Koch Paper Co.
BOISE, IDAHO. Blake, Moffitt & Towne
BOSTON, MASS. W. H. Claflin & Company
BUFFALO, N. Y. Holland Paper Co.
BUTTE, MONT. Minneapolis Paper Company
CHICAGO, ILL. Parker, Thomas & Tucker Paper Co.
CINCINNATI, OHIO. Standard Paper Co.
CLEVELAND, OHIO. Petrequin Paper Co.
COLUMBIA, S. C. Epes-Fitzgerald Paper Co.
DALLAS, TEXAS. E. C. Palmer & Co., Ltd.
DENVER, COLO. The Carter, Rice & Carpenter Paper Co.
DES MOINES, IOWA. Carpenter Paper Company of Iowa
DETROIT, MICH. The Whitaker Paper Co.
DULUTH, MINN. Peyton Paper Co.
FRESNO, CALIF. Blake, Moffitt & Towne
HOUSTON, TEXAS. E. C. Palmer & Co., Ltd.
INDIANAPOLIS, IND. Century Paper Company
JACKSON, TENN. Martins-Currie Paper Co.
KANSAS CITY, MO. Kansas City Paper House
LOS ANGELES, CALIF. Blake, Moffitt & Towne
LOUISVILLE, KY. Southeastern Paper Company
MILWAUKEE, WIS. Altman-Christiansen Paper Company
MINNEAPOLIS, MINN. Minneapolis Paper Co.
NEW ORLEANS, LA. E. C. Palmer & Co., Ltd.
NEW YORK CITY. F. W. Anderson & Company
OAKLAND, CALIF. Blake, Moffitt & Towne
OKLAHOMA CITY, OKLA. Kansas City Paper House

OMAHA, NEBR. Field-Hamilton-Smith Paper Co.
PHILADELPHIA, PA. D. L. Ward Company
PHOENIX, ARIZ. Blake, Moffitt & Towne
PITTSBURGH, PA. Brubaker Paper Co.
PORTLAND, ORE. Blake, Moffitt & Towne
PROVIDENCE, R. I. Paddock Paper Company
PUEBLO, COLO. Colorado Paper Co.
RALEIGH, N. C. Epes-Fitzgerald Paper Co.
RICHMOND, VA. Epes-Fitzgerald Paper Co.
SACRAMENTO, CALIF. Blake, Moffitt & Towne
ST. LOUIS, MO. Acme Paper Company
ST. PAUL, MINN. E. J. Stilwell Paper Co.
SALEM, OREGON. Blake, Moffitt & Towne
SAN ANTONIO, TEXAS. San Antonio Paper Co.
SAN DIEGO, CALIF. Blake, Moffitt & Towne
SAN FRANCISCO, CALIF. Blake, Moffitt & Towne
SAN JOSE, CALIF. Blake, Moffitt & Towne
SAN LUIS OBISPO, CALIF. Blake, Moffitt & Towne
SANTA ROSA, CALIF. Blake, Moffitt & Towne
SPOKANE, WASH. Spokane Paper & Stationery Co.
SPRINGFIELD, MO. Springfield Paper Company
TACOMA, WASH. Tacoma Paper & Stationery Co.
TAMPA, FLA. E. C. Palmer & Co., Ltd.
TOLEDO, OHIO. Ohio and Michigan Paper Co.
WASHINGTON, D. C. Barton, Duer & Koch Paper Co.
WICHITA, KAN. Kansas City Paper House
WILKES-BARRE, PA. H. A. Whitteman & Co.
WORCESTER, MASS. Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY, American Paper Exports, Inc., and Parsons & Whittemore, Inc.

ENVELOPES

WAUKEGAN, ILL.—National Envelope Co., Div. United States Envelope Co.
WORCESTER, MASS.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.


"Note the Tear and Wear as well as the Test"

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.

RUGGED

...as the primeval forests over which the Indian ranged—owner and master. Practical as his methods which assured the survival of the fittest. Vivid as the beads and blankets and pottery which constituted his art!

Such too, are the qualities of Indian Head covers—a new paper which has boldly stepped into and filled the many places where attractive results must keep within limited budgets.

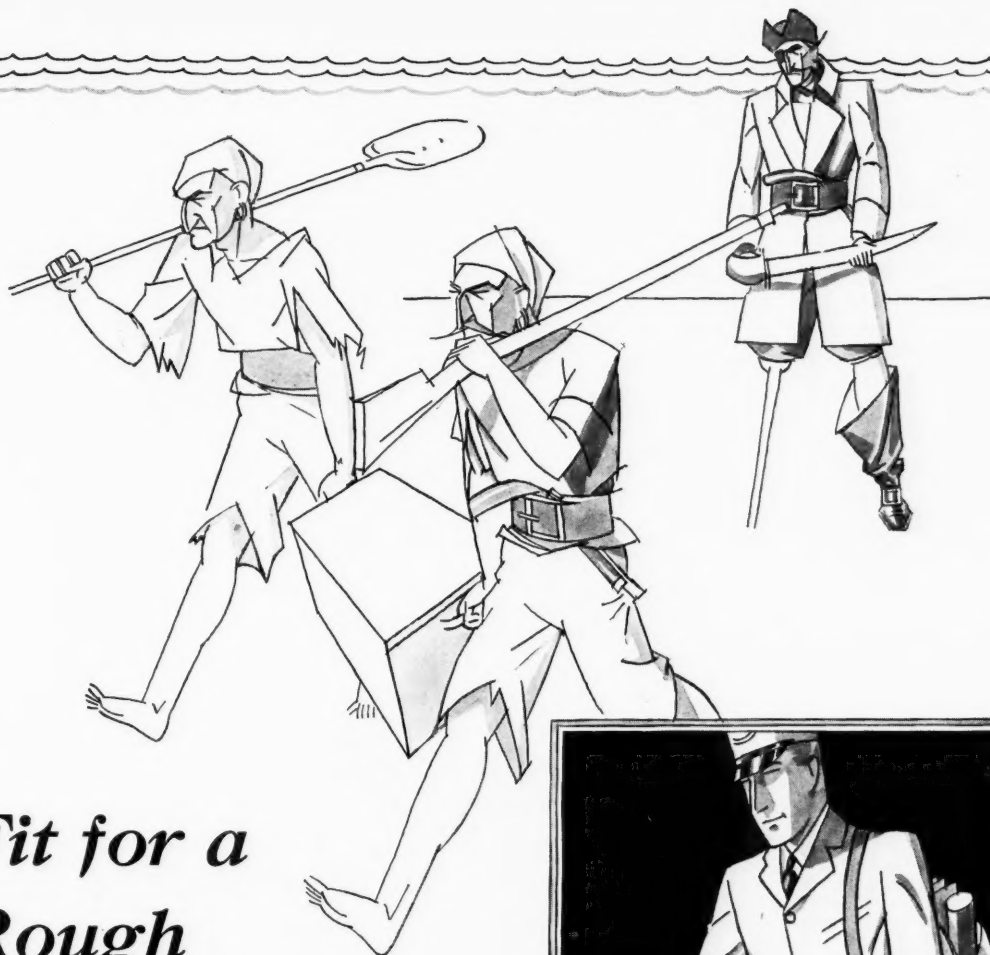
Indian Head covers are extremely printable—with felt and wire side remarkably similar. They give a ready, clean-cut fold. And their 10 brilliant hues are peculiarly in tune with the gay mailings of this modern day.

A card from you will bring free, one or all of the Kamargo sample books—Morocco, Gay Head, Ravenna, and Indian Head. Ask for them today. Each prepared in the convenient 6 x 9 size.

INDIAN HEAD



KAMARGO MILLS
Founded 1808
KNOWLTON BROTHERS
Watertown, New York



Fit for a Rough and Ready Life

LIFE flung no flowery bouquets to those hardy adventurers who went exploring for gold and empire back in William Caslon's day.

Nor can the printed business literature of the present expect a gentle handling when it joins in the rough and tumble of the daily mail—sent out broadcast and expected to be fresh and crisp as it tells its message.

Caslon Bond offers something heretofore found only in sheets selling for 2 to 4 cents a pound more. It brings to the popular priced bond field a watermarked standardization a quality as even as constant labora-

tory supervision can make it. Six colors, regular weights and sizes, and a printing finish that is amazing at the price.

No merely famous name this—Caslon Bond takes advantage of the operating and strategic economies of one of the lowest cost mills in the country, and offers a sheet that is a revelation to all who use it. Why was this not done sooner? The book, "Hidden Gold in the Bond Field" will tell you—will point out some profit taking possibilities that advertisers and printers are overlooking. Send for test sheets and a copy today.



*Send for your copy of
"Hidden Gold in the
Bond Field"*

Learn the secret reasons why
the step that Caslon Bond is
taking wasn't done before.
Ask your paper merchant or
write direct



CASLON BOND

THE MUNISING PAPER COMPANY

MUNISING, MICHIGAN

Please Mention THE INLAND PRINTER When Writing to Advertisers.

GENTLEMEN:



Don't overlook the possibility of using tinted bond paper for "modern" printing. Write for the little folder just issued, called "Gentlemen." Perhaps you'll want a supply for your distribution.

Speaking of modernism (so-called) in printing, this may be a "horrible example" of how not to do it—but the page was planned deliberately, to emphasize a suggestion.

Many of your customers are seeking to inject the new spirit into their printed matter—even into their letterheads (their sales letterheads, especially). Possibly a nice piece of business awaits the printer who will form a contact with a clever layout and letter artist; and create, out of drawings, type and paper, the atmosphere that is much sought for—letterheads that are alive.

Triton Bond comes in here, affording you, in moderate priced, serviceable paper, the choice of color that is so much a part of "modernism." For instance, inspect a sample of the "salmon" tinted Triton.

OXFORD MIAMI PAPER CO.
West Carrollton, Ohio



TRITON BOND

The Direct Mail Bond Paper

MR. PRINTER:

YOU WILL GET BETTER VALUES

ON GILBERT PAPER COMPANY'S

DAUNTLESS

LEDGER



*As it represents our
economies of knowledge*

When you know how to do anything very well because of long experience you can do it most efficiently and economically. The Gilbert Paper Company have made Dauntless Ledger well for many years. We make it economically due to our knowledge based on our experience. You profit in getting a very unusual value for the price.

Dauntless Ledger is made in white and buff in all standard ledger weights and is nationally distributed for your service.

ATLANTA, GA.....S. P. Richards Paper Company	NEW YORK, N. Y.....Green, Low & Dolge, Inc.
BALTIMORE, MD.....B. F. Bond Paper Company	NEW YORK, N. Y.....Holden & Hawley Division
CHICAGO, ILL.....Bradner Smith & Company	NEW YORK, N. Y.....A. W. Pohlman Paper Co.
CLEVELAND, OHIO.....Millcraft Paper Company	OMAHA, NEB.....Carpenter Paper Company
DETROIT, MICH.....Paper House of Michigan	PHILADELPHIA, PA.....Garrett Buchanan Company
LOUISVILLE, KY.....The Rowland Company	PORTLAND, ORE.....Carter, Rice & Company
LOS ANGELES, CALIF.....Western Pacific Paper Company	SAN FRANCISCO, CALIF.....Bonestell & Company
MILWAUKEE, WIS.....Bradner Smith & Company	SEATTLE, WASH.....Carter, Rice & Company
MINNEAPOLIS, MINN.....Swartwood-Nelson Paper Company	ST. LOUIS, MO.....Baker Paper Company
NASHVILLE, TENN.....Clements Paper Company	ST. PAUL, MINN.....Inter-City Paper Company
NEW YORK, N. Y.....Bishop Paper Company	WICHITA, KAN.....Whitney Paper Company

Made at MENASHA, WISCONSIN by the
GILBERT PAPER COMPANY

"We need



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

Albany, N. Y.
HUDSON VALLEY PAPER COMPANY
Atlanta, Ga.
SLOAN PAPER COMPANY
Baltimore, Md.
THE BARTON, DUER & KOCH PAPER COMPANY
Boston, Mass.
STORRS & BEMENT COMPANY
Buffalo, N. Y.
THE ALLING & CORY COMPANY
Charlotte, N. C.
CASKIE-DILLARD COMPANY, INC.
Chicago, Ill.
CHICAGO PAPER COMPANY
THE PAPER MILLS' COMPANY
SWIGART PAPER COMPANY
Cincinnati, Ohio
THE DIEM & WING PAPER COMPANY
Cleveland, Ohio
THE PETREQUIN PAPER COMPANY
THE ALLING & CORY COMPANY
Columbus, Ohio
THE CENTRAL OHIO PAPER COMPANY
Dallas, Texas
OLMSTED-KIRK COMPANY
Denver, Colo.
CARTER, RICE & CARPENTER PAPER COMPANY
Des Moines, Iowa
WESTERN NEWSPAPER UNION
Detroit, Mich.
BEECHER, PECK & LEWIS
Eugene, Ore.
ZELLERBACH PAPER COMPANY
Fresno, Cal.
ZELLERBACH PAPER COMPANY
Grand Rapids, Mich.
QUIMBY-KAIN PAPER COMPANY
Hartford, Conn.
HENRY LINDENMEYR & SONS
Indianapolis, Ind.
CRESCENT PAPER COMPANY

Jacksonville, Fla.
ANTIETAM PAPER COMPANY, INC.
Kansas City, Mo.
MIDWESTERN PAPER COMPANY
Little Rock, Ark.
WESTERN NEWSPAPER UNION
Los Angeles, Cal.
ZELLERBACH PAPER COMPANY
Louisville, Ky.
MILLER PAPER COMPANY, INC.
Lynchburg, Va.
CASKIE-DILLARD COMPANY, INC.
Memphis, Tenn.
TAYLOR PAPER COMPANY
Milwaukee, Wisconsin
THE W. F. NACKIE PAPER COMPANY
Minneapolis, Minn.
THE JOHN LESLIE PAPER COMPANY
Nashville, Tenn.
BOND-SANDERS PAPER COMPANY
Newark, N. J.
HENRY LINDENMEYR & SONS
LATHROP PAPER COMPANY, INC.
J. E. LINDE PAPER COMPANY
New Haven, Conn.
STORRS & BEMENT COMPANY
New Orleans, La.
THE DIEM & WING PAPER COMPANY
New York City
HENRY LINDENMEYR & SONS
LATHROP PAPER COMPANY, INC.
THE ALLING & CORY COMPANY
J. E. LINDE PAPER COMPANY
THE CANFIELD PAPER COMPANY
Oakland, Cal.
ZELLERBACH PAPER COMPANY
Oklahoma City, Okla.
WESTERN NEWSPAPER UNION
Omaha, Neb.
FIELD-HAMILTON-SMITH PAPER COMPANY

Philadelphia, Pa.
D. L. WARD COMPANY
CHARLES BECK COMPANY
Pittsburgh, Pa.
THE ALLING & CORY COMPANY
Portland, Me.
C. M. RICE PAPER COMPANY
Portland, Ore.
ZELLERBACH PAPER COMPANY
Richmond, Va.
B. W. WILSON PAPER COMPANY
Rochester, N. Y.
THE ALLING & CORY COMPANY
Sacramento, Cal.
ZELLERBACH PAPER COMPANY
St. Louis, Mo.
BEACON PAPER COMPANY
MACK-ELLIOTT PAPER COMPANY
St. Paul, Minn.
NASSAU PAPER COMPANY
Salt Lake City, Utah
ZELLERBACH PAPER COMPANY
San Diego, Cal.
ZELLERBACH PAPER COMPANY
San Francisco, Cal.
ZELLERBACH PAPER COMPANY
Seattle, Wash.
ZELLERBACH PAPER COMPANY
Spokane, Wash.
ZELLERBACH PAPER COMPANY
Springfield, Mass.
THE PAPER HOUSE OF NEW ENGLAND
Toledo, Ohio
THE CENTRAL OHIO PAPER COMPANY
Tulsa, Okla.
TAYLOR PAPER COMPANY
Washington, D. C.
STANFORD PAPER COMPANY
Wichita, Kansas
WESTERN NEWSPAPER UNION
Export and Foreign—New York City
NATIONAL PAPER & TYPE COMPANY

S. D. WARREN COMPANY

20 extra reams

right away!"



*One of four disconcerting things
that happen to big orders
is a last-minute increase that
calls for more stock*

THERE are at least four disconcerting things that can happen to a large order.

And these things usually happen *after* the paper has been ordered. Some of them happen when it is running on the press.

1. The customer cancels part of the order—or holds part of it up temporarily or indefinitely.
2. The customer adds to the order.
3. The customer wants a change made after part is run.
4. Part of the order is spoiled.

These things mean that part of the paper is left on your hands. Or that you must have an additional small quantity in a hurry.

This is one of the reasons that it is profitable to buy, for large as well as small orders, paper of a standard size and weight—*through a paper merchant.*

You rarely lose money on leftovers that are standard. They can be used on other jobs; because standard papers of a standard size and weight meet the specifications

of many jobs. If changes or spoilage make extra reams necessary, they can be gotten in the shortest possible time—*through the paper merchant.* And this is true even of orders of special size and weight.

The paper merchant knows the equipment of all the mills whose papers he sells. He is in a position to demand and get from them the quickest possible service on any quantity of paper—*no matter how small or how large.*

He is the direct mill representative in your territory. And because he represents *many* mills, he is the most economical source of supply.

Remember that while you must pay for the service that is required on merchandise out of stock, on mill shipments you pay merely a nominal selling commission.

Unless you are buying large tonnage as well as small quantities of paper from the merchant in your locality, you are overlooking the quickest and most economical service on your paper needs.

WARREN'S STANDARD PRINTING PAPERS

*Warren's Standard Printing Papers are tested for qualities required
in printing, folding, and binding*

101 MILK STREET, BOSTON, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

PARSONS'

Gothic

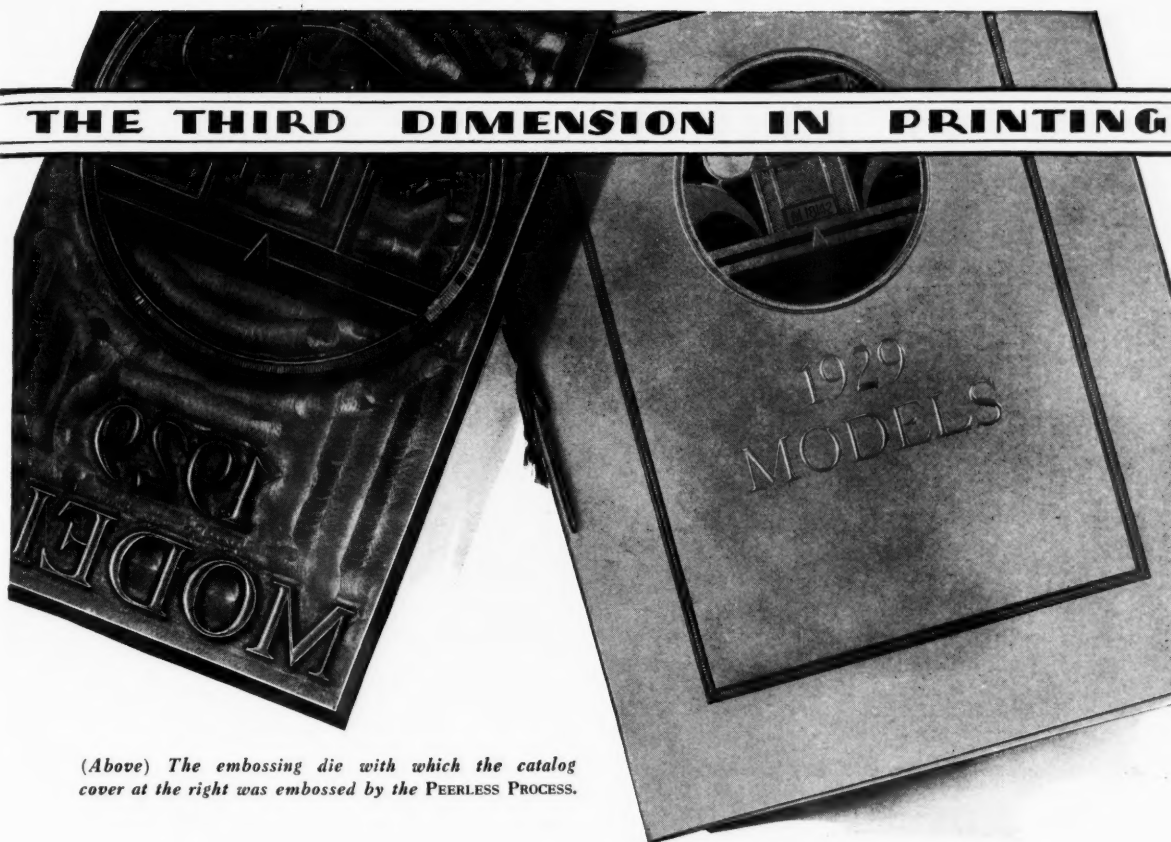
*The Golden Mean
of Business Papers*



PARSONS PAPER COMPANY
HOLYOKE • MASSACHUSETTS

Bond

THE THIRD DIMENSION IN PRINTING



(Above) The embossing die with which the catalog cover at the right was embossed by the PEERLESS PROCESS.

Color Embossing in One Operation

PEERLESS Color Embossing has a third dimensional quality—a depth and lustre—that ordinary embossing lacks. The color is laid on evenly, the edges of the design are clean and sharp, the embossing “stands out.” The PEERLESS PROCESS of color embossing is rightly called “The Third Dimension in Printing.”

PEERLESS Color Embossing can be done on a platen press, using a PEERLESS Roll Leaf attachment. The embossing operation is extremely simple. You use a heated die over which pass one or more rolls of PEERLESS Roll Leaf carrying the colors to be embossed. You feed the stock as in ordinary printing. The heated die is impressed on the stock through the roll leaf, carrying the color onto the paper and embossing the design at the same time.

Each impression is in perfect register since the application of the color and the embossing of the design are done simultaneously. Where colors in the design do not interfere with one another you can use an unlimited number of colors and emboss them all in one operation. As for colors—there are imitation gold and silver and a wide range of flat and metallic colors to choose from.

Of course, there is no reason why you should install the PEERLESS PROCESS in your plant until you are sure your customers are interested in high-grade color embossing. To this end we have prepared a **Portfolio of Cover Suggestions** for

you to show to your best customers and prospects. A copy with your name embossed in gold on the cover will be sent to you without charge, on receipt of the coupon below.

PEERLESS ROLL LEAF CO., Inc.

345 West 40th Street, New York, N. Y.

Telephone Longacre 3915

Branch Offices

BOSTON
120 High Street
Telephone Liberty 8175

CHICAGO
440 So. Dearborn Street
Telephone Wabash 6709

LONDON, ENGLAND
88 Chancery Lane



Distributors

LOS ANGELES
Independent Printers
Supply Co.,
340 E. 3rd St.

SAN FRANCISCO
Norman F. Hall Co.,
148 First St.

TORONTO, ONT.
The Wilson-Munroe Co., Ltd.,
18-20 Duncan St.

PEERLESS ROLL LEAF CO., Inc.

345 West 40th Street, New York

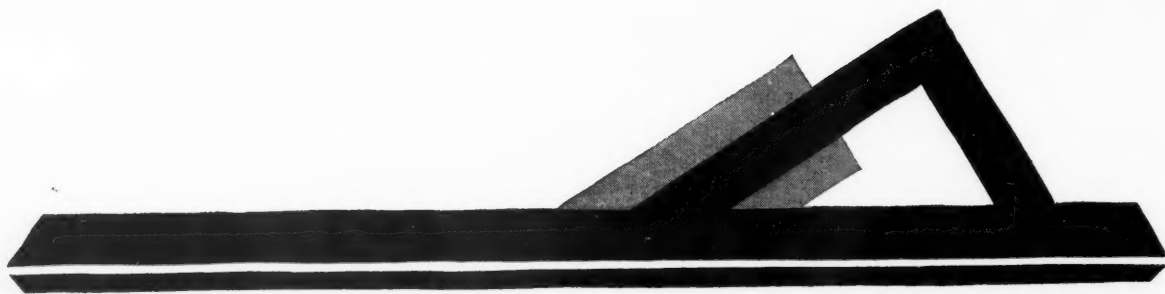
Gentlemen: Please send us the *Portfolio of Cover Suggestions* with our name stamped in gold on the cover. We are operating

..... Platen Presses.
(Number and Make)

Firm Name

Attention of

Address



READING PAPERS

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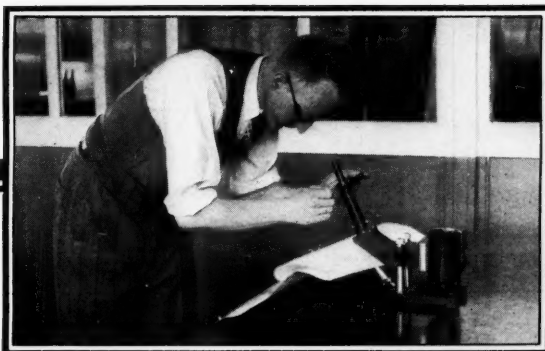
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Reading Paper Mills
▲▲▲ Reading, Pa. ▲▲▲

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Send for portfolio of printed specimens





By means of a special instrument known as the Glarimeter, shown at the left, the surface finish of our gummed papers is determined by its per cent of gloss. Standards for various papers are on file for constant reference, and the finish must not vary from these standards more than 2%.

The final test is made on the presses in our Experimental Printing Department. All grades of paper are tried in this department before being sent to the trade. In this way the printer is always certain of good results.



Dennison's Gummed Paper is Tested

Rigid and constant inspection gives the printer assurance that best results will be obtained when Dennison's gummed paper is used. From the very beginning, when the glue is mixed and the paper laboratory-tested, to the finish, when the sheets are individually inspected, tests are being made continually in

each department. The paper must be approved before it is accepted in the next department.

Finally, before Dennison's gummed paper is offered to the trade it is actually tested in our own Experimental Printing Department for its printing value.

Some of the Many Dennison Tests

1. To assure uniform gumming, the proper viscosity of our gumming solutions has been scientifically determined, and this standard is maintained by constant tests always made at the same temperature on the freshly made glue.
2. The percentage of moisture in gummed paper is controlled by drying schedules, different for each paper and glue coating. Frequent tests are made to check up on the drying.
3. After being processed to insure flatness, sample sheets are heated in an oven. The paper must lie

flat after coming from the oven or it is rejected.

4. Every roll of gummed paper is tested for correct glue weight. Blank paper is weighed with the gummed paper in order to check the correct glue weight.

5. In guillotining to the sizes required by the trade, dimensions are rigidly tested for accuracy and absolute squareness.

6. The finished gummed paper must pass the skilled eyes of a girl who handles each sheet separately. All sheets with the smallest flaws are discarded.

Dennison's Gummed Paper "Tests Best on the Press"

Dennison Manufacturing Co.

Dept. 37-Y, Framingham, Mass.

DENNISON MFG. CO., Dept. 37-Y
Framingham, Mass.

Please send us the free Printer's Service Book which contains helpful suggestions for printing high grade gummed labels.

Name

Street

City and State

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The final touch that pays



THE life of a piece of sales literature, its power to win and hold attention, build prestige, and get itself read and preserved, depends upon the use of a cover of character.

Many a well written and nicely printed booklet or catalog has gone into the wastebasket unread due to the fact that it was sent out without a cover, or because the cover chosen was of inferior quality. It pays to add the final touch, to invest the small additional amount necessary to provide a distinctive cover for your sales story.

Peninsular Covers have spanned many a yawning wastebasket and brought many a piece of literature to a safe landing Ask your printer to show you samples.



PENINSULAR PAPER COMPANY

Makers of Cover Papers

YPSILANTI, MICHIGAN

Dealers in All Principal Cities

Peninsular Cover Stocks that SELL!

Patrician

SEVEN COLORS AND SILVER

Two weights—one finish

Orkid

EIGHT COLORS

Two weights—one finish

Publicity

EIGHT COLORS AND WHITE

Two weights—one finish

Colonial

EIGHT COLORS AND WHITE

Two weights—two finishes

Gibraltar

THIRTEEN COLORS AND WHITE

Two weights—two finishes

Neapolitan

SEVEN COLORS AND WHITE

Two weights—one finish

Brocade

EIGHT COLORS

Three weights—one finish

Onimbo

SEVEN COLORS AND WHITE

Two weights—two finishes

Tuscan

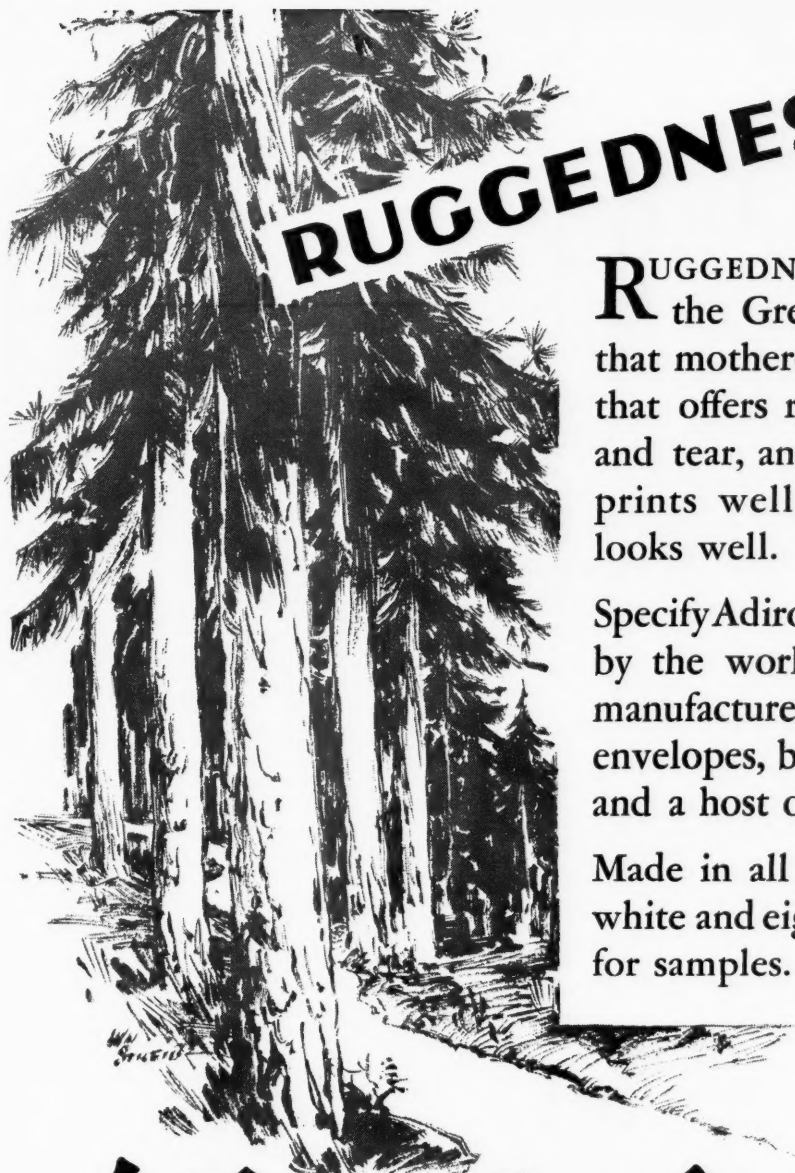
ELEVEN COLORS AND WHITE

Four weights—two finishes

Covenant Book

THREE COLORS

Two weights—three finishes



RUGGEDNESS

RUGGEDNESS bred into it by the Great North Woods that mothered it—ruggedness that offers resistance to wear and tear, and with all that, it prints well, folds well and looks well.

Specify Adirondack Bond, made by the world's largest paper manufacturers, for letterheads, envelopes, billheads, circulars, and a host of other purposes.

Made in all regular sizes—in white and eight colors. Write for samples.

Adirondack Bond

(Tub Sized)



Another Certified Product of

INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York City • Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

— D I S T R I B U T O R S —

W. H. Smith Paper Corporation	Albany, N. Y.	Harris & Paul Paper Company	New York, N. Y.
The Barton Duer & Koch Paper Co.	Baltimore, Md.	R. C. Kastner Paper Company	New York, N. Y.
John Carter & Company, Inc.	Boston, Mass.	The Seymour Company	New York, N. Y.
Whiting & Cook, Inc.	Chicago, Ill.	Walker-Goulard-Plehn Co., Inc.	New York, N. Y.
John Carter & Company, Inc.	Hartford, Conn.	Atlantic Paper Company	Philadelphia, Pa.
Carpenter Paper Co.	Los Angeles, Cal.	Shaughnessy-Kniep-Hawe Paper Co.	St. Louis, Mo.
	The Barton Duer & Koch Paper Co.	Washington, D. C.	

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

Stock Adirondack Bond
NOW

Its good printing and folding qualities—its wide range of usefulness—make it a paper for which there is an every-day demand. It's a paper that is worthy of your consideration when you make a recommendation to your customers.



*"Far surpasses anything
we had anticipated . . ."*

That is what the Bookbinders' Guild says of Book-Kraft Fabrikoid

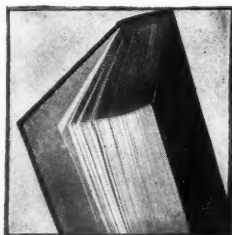
FOR severe tests in the laboratory and in actual practice showed that this material absolutely sticks with the paste or glue used in regular binding practice—that it needs no preliminary treatment before end papers are stuck to it. These unique advantages make Book-Kraft Fabrikoid the *leading* bookbinding material.

Bookbinders' ink, alchemic gold, genuine gold leaf can be applied to Book-Kraft Fabrikoid *without*

sizing. It is waterproof, washable—can be written on with pen and ink. And it *wears*.

Book-Kraft Fabrikoid has all the outstanding advantages of regular Fabrikoid and is made in all standard bookbinding qualities—in all standard colors and grains. We will be glad at any time to send samples and full details.

Write to E. I. du Pont de Nemours & Co., Inc., Fabrikoid Division, Newburgh, N. Y.



BOOK-KRAFT

It prints — it sticks — it stamps

The difficult job of selecting the paper for your printed message



IT IS HUMAN for the manufacturer of a paper, a perfume or a post hole digger to recommend his brain child for every possible problem. Actually it may be only good for two or three purposes.

The Seaman Paper Company, distributing fine papers for every purpose imaginable, is in an impartial position to judge what is best adapted to the consumers' actual needs.

Not many people are expert on judging paper values — even the best authorities can be deceived in rule-of-thumb tests — and it is here that the Seaman Paper

Company plays an important part in making recommendations to printers and advertisers.

We suggest that you write to our creative department and frankly ask for suggestions on your next printed literature. Tell what sort of people

it is going to and what idea you wish to get across. We will gladly make up dummies without charge, supply test sheets for proofing and cooperate with the printer in every way in producing a small or large job that gets the results you desire.

Tuffold

Perfect color, finish, and folding ability. Ideal for broadsides, direct mail advertising, and cover purposes.

SEAMAN PAPER COMPANY

CHICAGO	411 West Ontario Street
NEW YORK	200 Fifth Avenue
ST. PAUL	1507 Pioneer Bldg.
MINNEAPOLIS	515 Washington Avenue
MILWAUKEE	1st Wisconsin Nat. Bank Bldg.
BUFFALO	93 Mississippi St.
DES MOINES	425 W. Grand Ave.
PHILADELPHIA	815 Atlantic Building
ST. LOUIS	1006 Clark Avenue

SEAMAN PAPERS

HOLLISTON Span-o-tone

The Top Tone Book Cloth

For Modern
colorful
distinctive
book-covers

SPAN-O-TONE
in the better grades
has a special finish
that resists finger-
marking and spot-
ting and can be
cleaned with a
damp cloth.

The HOLLISTON MILLS Inc.
Norwood, Mass.

BOSTON, NEW YORK, CHICAGO, ST. LOUIS

PACIFIC COAST AGENTS

The Norman F. Hall Co., San Francisco, Cal.
Independent Printers Supply Co. Los Angeles, Cal.

CANADIAN AGENT

The Wilson-Monroe Co., Ltd., Toronto, Canada.

What can you offer better than Crane's Bond?

You'll find it profitable to keep this in mind: There are many people who don't know anything about printing who *do* know about Crane's Bond. For 127 years Crane's Bond has been a synonym for fine paper.

And when you suggest Crane's Bond for a printing job, it means to your average customer that he will get first rate printing work, too. The two go together.

And he's right . . . for on the sleek, richly white surface of this crisp, durable paper, your press-work shows up like a fine etching. Crane's Bond sets off fine printing as an appropriate frame does a good painting.

Crane's Bond is a 100 per cent new white rag paper that shows its quality at a glance. That is why it is particularly appropriate for letterheads. It has an aristocratic, crinkly feel—a crackle under your touch—a marked distinction about it that suggests good taste, personality, business stability.

A Crane's Bond letterhead will remind your customer—with every letter he signs and mails—that *you* have sold him a quality job.

Crane's Bond

CRANE & CO., INC . . DALTON, MASSACHUSETTS

Huebner Plate Making Equipments and Technical Service

Cameras

Precision Composing Camera
Commercial Composing Camera

Processes

Color Separation Process
Cutout and Poster Process
White Top Correction Method
Cut Cost Reproduction Methods
Color Analysis and Reconstruction System
Color Atlas

Photo Composers

Precision Photo Composer
Utility Photo Composer
Commercial Photo Composer
Econogroup Photo Composer

Image Positioners

Automatic Exposure Controllers

Coating Machines

Proof Presses

Offset and Letter-Press Uniting Machines

Chemistry for Photo Composing and Offset Printing

Operation Procedure for Key-men

Predeter- mined Register for Image Positioning

is the key to Photo
Composing method;
without it any Photo
Composer is useless.

We Challenge
all exponents of the hand
transfer method to equal
by that method the quality
of work, time and cost of
press plates carrying re-
peats, or combination
prints, made by the new
H-B Photo Composers.

We Challenge
all makers and users of
so-called competitive
plate-making machines to
equal the quality and va-
riety of work, time and
cost of making plates as
produced by H-B Photo
Composers.

Among the Users of H-B Equipment:

Rolph-Clark-Stone, Ltd.
Toronto, Canada
Goes Lithographing Company
Chicago, Illinois
Niagara Lithograph Company
Buffalo, N. Y.
American Lithographic Company
New York, N. Y.
Ichida Offset Printing Company
Osaka, Japan
Toppan Printing Company
Tokio, Japan
Magill-Weinsheimer Company
Chicago, Illinois
Forbes Lith. Mfg. Company
Boston, Mass.
R. R. Heywood Company
New York, N. Y.
Strobridge Litho. Company
Cincinnati, Ohio
Otis Lithograph Company
Cleveland, Ohio
Sale Lithograph Company
Buffalo, N. Y.
Stockinger Photo Eng. Company
New York, N. Y.
Latham Lith. & Ptg. Company
Long Island City, N. Y.
Erie Litho. & Ptg. Company
Erie, Penna.
Woodward-Tiernan Company
St. Louis, Mo.
Donaldson Litho. Company
Newport, Ky.
Harris Litho. Company
Toronto, Canada
Einson-Freeman Company
New York, N. Y.
Methodist Book Concern
Cincinnati, Ohio
Providence Lithograph Company
Providence, R. I.
Henderson Lithograph Company
Cincinnati, Ohio

*Many of these concerns operate
two or more H-B Patents Com-
pany equipments of various types.*

Huebner-Bleistein Patents Company

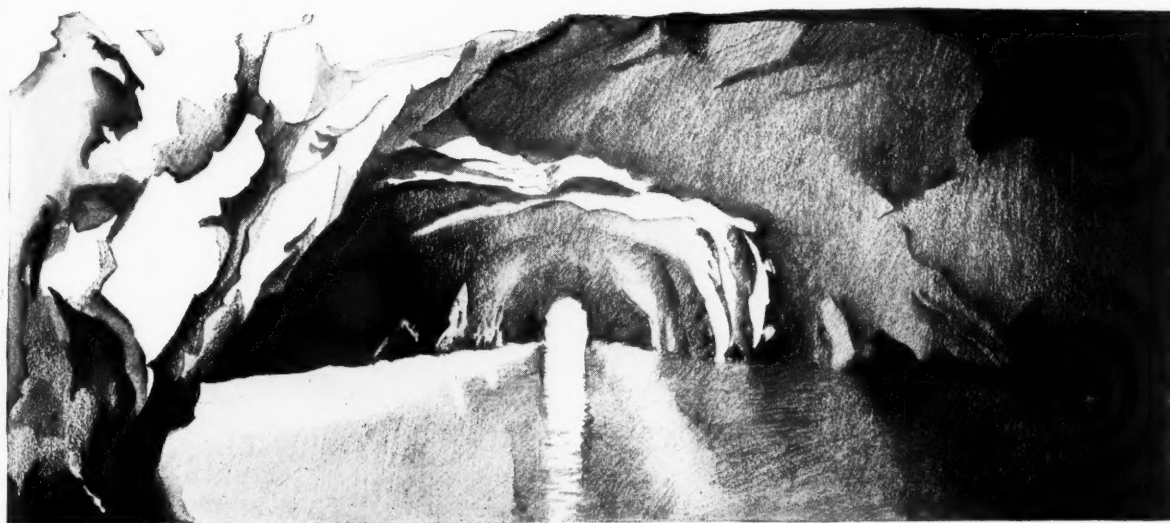
344 Vulcan Street, Buffalo, New York, U. S. A.

Ansley Wilcox, *President*

Wm. C. Huebner, *Secretary and General Manager*

CAPRI COATED TINT

~ a new and unusual coated paper for books, brochures, folders, inserts, etc. . . . coated with delicately variegated coloring to give life and beautiful effect to the single half-tone impression



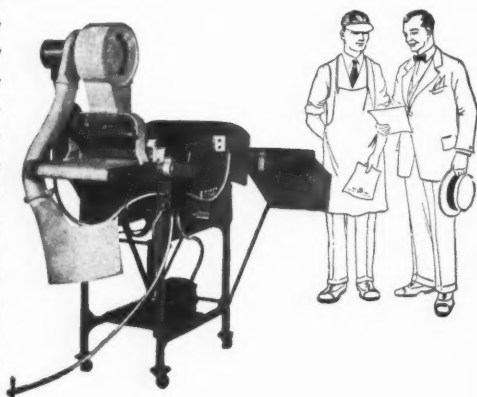
BLUE GROTTO OF CAPRI WHOSE IRIDESCENT WATERS WERE THE INSPIRATION FOR CAPRI COATED TINT

many of the outstanding works of the coming season will appear on CAPRI ~ a new portfolio of beautiful specimens will be sent on your immediate request ~

HAMPDEN GLAZED PAPER AND
CARD CO. ~ ~ HOLYOKE, MASS.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Do-More



*The only
Automatic Process Embosser
complete in one unit*

Produces sharp RELIEF EMBOSsing effects in any color or colors desired without the use of dies or plates.

DO-MORE can be lined up with the delivery end of any automatic press —printing is done in usual manner —sheets or cards drop to DO-MORE conveyor, are processed and delivered to tray. No extra labor required

Use DO MORE
on
Letterheads
Business Cards
Social Announcements
Menus
Programs
Blotters

DO-MORE produces
3000 letterheads or
6000 cards an hour.
Operates on only 3
ounces of powder.
Comes fully equipt,
ready to set up and
operate.

AUTOMATIC PRINTING DEVICES CO.

543 HOWARD STREET, SAN FRANCISCO

SEND FOR OUR BOOKLET

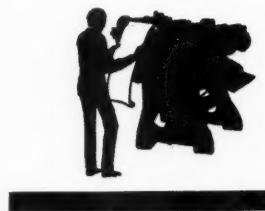
AUTOMATIC PRINTING DEVICES CO.
543 Howard Street, San Francisco.

Gentlemen: Please send us literature on DO-MORE.

NAME _____

ADDRESS _____

CITY _____ STATE _____



WHY

PEERLESS?

*The Black that makes the ink
that "makes" the Job*

Paper Coverage

Uniformity

Quality

Luster

Freedom of flow

Economy

Satisfaction

The Peerless Carbon Black Co.

PITTSBURGH, PA.

Sole Selling Agents
Binney & Smith Co.
41 E. 42nd Street-New York City

Like the man who wore a White rose



This white wove envelope makes itself known

LIKE the fellow who wore the white rose so she'd know him in the crowd, the Columbian U. S. E. White Wove Envelope bears the U. S. E. Watermark, so your customer may know what he's buying.

When he's ready to reorder, this watermark helps him remember the kind he had last—the ones he liked because they sealed quickly and stayed as tight as if they were riveted; the kind that typed and printed up well, and were opaque—didn't "give away" their contents.

The box, too, helps your customer to remember Columbian U. S. E. White Wove Envelopes. Its distinctive all-over design in colors

catches his eye, whether on your shelves or in his office. If he doesn't think of the watermark, he is certain to think of "the envelopes in the brown box."

Even if he hasn't bought these envelopes before, the box is no stranger to him. He has seen it advertised again and again.

Another advantage—this box does not soil easily.

Standardize on Columbian U. S. E. White Woves. Simplify your envelope stock. Be sure of quick supplies. Your paper merchant has them in all official and commercial sizes, from 5 to 14 and Monarch, also 6¾ Outlook and 10 Outlook—or, write us for the name of a nearby distributor.

This printed guarantee, in every box, removes any doubt that these envelopes will make good—or we will.



UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes
SPRINGFIELD, MASSACHUSETTS
With fourteen manufacturing divisions covering the country

COLUMBIAN *White USE Wove* ENVELOPES

BUFFALO

"a great industrial state"

Seven Sound Reasons Why

Industries Grow and Prosper in the Buffalo District

1. **DIVERSITY FACTOR**
80% of articles listed in U.S. Census of Manufactures are made in Buffalo District Industries.
2. **GEOGRAPHIC LOCATION**
At the foot of the Great Lakes—the natural transfer point for lake and rail, air, canal and motor transport.
3. **ECONOMIC ASSEMBLY**
Short hauls on raw materials—low freight rates.
4. **HOME-OWNING LABOR**
Steady work—continuing wages—low turnover—result in 60% of workers owning their own homes.
5. **CENTER OF BUYING AREA**
Within 24 hours of biggest buying population in Canada and United States.
6. **PLENTY OF POWER**
At the very door of world's greatest source of power—Niagara.
7. **GATEWAY TO CANADA**
75% of trade between United States and Canada moves through Buffalo - Niagara gateway.

ANY community, whose manufactured products exceed in value and in volume those of entire states, stamps itself "a great industrial state."

Buffalo is such a community center!

There are now more than thirty of our sovereign states, each of which produces less in manufactures than the Buffalo area.

One Billion Dollars scarcely measures the value of the goods annually made in the Buffalo Industrial District.

That industrialists appreciate the present advantages, and the future possibilities, of Buffalo and its environs is clearly evidenced by new plant investments exceeding Twenty Million Dollars in recent months.

Executives are invited to write for the "INDUSTRIAL ANALYSIS of Buffalo and the Niagara Industrial District."

Industrial Department

CHAMBER OF COMMERCE

BUFFALO, N. Y.



One of a series of advertisements regarding the industrial advantages of the Buffalo District.

Knowing Your Requirements



THE manufacturers of the Peerless Punching Machine know your requirements in machines of this type through years of personal contact with superintendents and owners of the largest Printing and Binding Establishments in the United States. Through these contacts we have learned that the following features are essential to a complete Punching Machine:

Positive lock-up of the Punch Heads to eliminate expensive spoilage since the punching operation is the last one.

Locking of each head separately but without the necessity of screw-drivers or wrenches. These may be mislaid.

Simplified Gauging System to handle any class of work. On the Peerless the table gauge has an eccentric adjustment for

squaring the stock and it also has the added feature that it can be moved forward to the edge of the die for punching narrow strips or card work.

An all-steel table that will not get rough, and is rust-proof, making it easier to handle the work.

A machine that is heavy enough to do any kind of punching and tab-cutting.

All these features are embodied in the Peerless without additional cost to you. No necessity for home-made contrivances after you have bought a Peerless.

The best Punching Machine is the cheapest investment. Punches and Punch Heads cost no more if bought for a good machine, and they will eventually be worth more than the machine itself.

Send for Prices and Terms

NYGREN-DAHLY COMPANY

218-230 N. Jefferson St.

Chicago, Illinois



How Many Profitable Jobs
Have You Passed Up.....



The
SABIN ROBBINS

"THE HOUSE WITH 500 TONS OF EN"

by not using Sabin Robbins Mill Jobs of Paper?

LET'S do a little checking up. Remember that run of 50,000 letterheads on a "good grade of bond" that you lost on price . . . that enamel broadside job that slipped through your hands because you were a little too high . . . and that catalog run in which you were beaten out by a competitor, also on price?

Not pleasant memories . . . these lost jobs.

Naturally you believed your price was as low as you could make it without losing money. But was it? Did you figure on using Sabin Robbins mill jobs of paper? No? If you had, you could have quoted a lower price . . . clinched the order . . . and still made a profit.

Thousands of printers are meeting competition in just this way . . . using Sabin Robbins paper which sells at from one-third to one-half below the standard price. This saving is

made possible by a condition peculiar to the paper industry. Paper mills sometimes make mistakes . . . mill jobs are over-run or run slightly off in color, size, weight, etc. Perfectly good paper as far as important printing qualities are concerned but not quite meeting the particular requirements of some customer. Of course, the sale of this paper means a sacrifice to the mills and we as national distributors of such paper pass the savings on to thousands of printers throughout the country.

Don't pass up profits which can be yours . . . get on our weekly mailing list of samples of mill jobs.

* * * *

A STANDING OFFER

Order a lot of Sabin Robbins paper. Make any test you like (with the exception of actually printing more than test samples). If you are not satisfied in every way—at the price you pay—pack it up and ship it back. We'll pay the freight BOTH WAYS.



Getting These?

SABIN ROBBINS weekly mailings of samples of mill jobs save printers thousands of dollars. Just a word will put you on our mailing list.

*Large stocks of News, Sulphite Bond, Enamels and Tag Board,
at low prices, on hand at present*

THE SABIN ROBBINS PAPER CO., CINCINNATI

Stock carried in:

(ESTABLISHED IN 1884)

Cleveland, Pittsburgh, Detroit, Philadelphia, St. Louis and Los Angeles Divisions

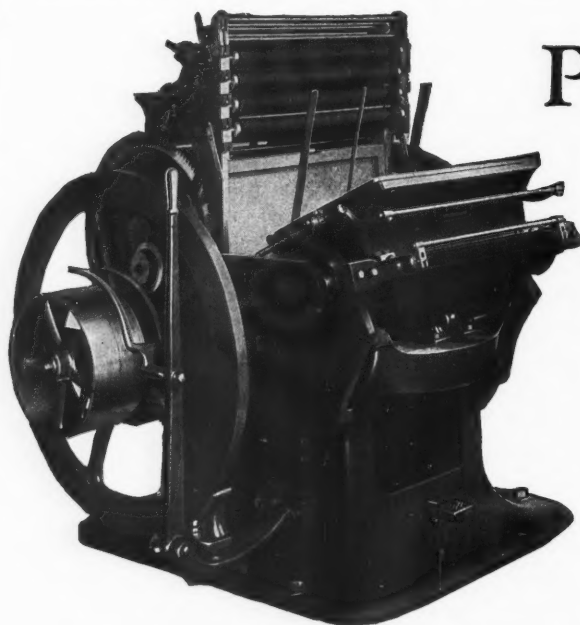
SPAPER COMPANY

OF ENAMEL BOOK PAPER IN STOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

149

Laureate and Colt's Armory



PLATEN PRESSES

Versatile — Profitable

**Thomson-National
Press Co., Inc.**

FRANKLIN, MASSACHUSETTS

New York Office: Printing Crafts Bldg., 461 Eighth Ave.
Chicago Office: Fisher Bldg., 343 South Dearborn Street

Also Sold by All Branch Offices of the
American Type Founders Co. and Barnhart Bros. & Spindler

"The" Raised Printing Process

A COMBINATION HARD TO BEAT

TRADE **Embossography** MARK

*Our patented process, positively the only method of producing raised printing effects that are **Hard, Flexible and Permanent**; and*

The Embossographer

An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine or may be fed by hand

Our Latest Product

"THE LITTLE GIANT"

will take sheet up to 9 x 12. Gas or electric heat. Complete with all appurtenances

\$100.00

Discount for Cash, or Suitable Terms

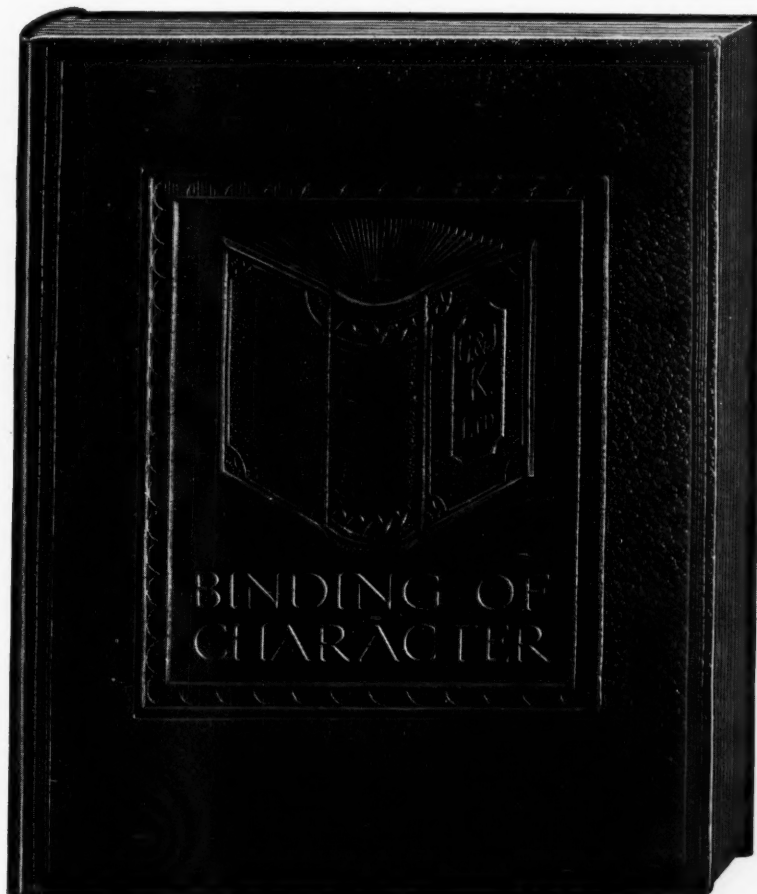
Embossing and Engraving Compounds **\$2.50** per pound
Gold, Silver, etc., in every variety. Write for prices and further information.

**The Embossograph
Process Company, Inc.**

ESTABLISHED 1916

Patented Processes & Machines for Producing Raised Printing
The Camel Back Gum and Varnish Drier

251 William Street New York, N. Y.



Judge It
by the Men
who Buy
It

Europe now uses Artine . . . The excellence of Genuine Keratol for binding is illustrated by the above reproduction of a Keratol cover used by G. & J. Kitcat of England. Many binderies on the continent now use it also.

EXCEPTIONAL CHARACTER

is found in books or catalogs bound in Genuine Keratol. Whether you select Artine for a De Luxe binding, or some of the other Keratol qualities for sturdy, durable, attractive service you are certain of the finest finished results. All standard grains or modern patterns, and color effects, as well as Artine.

Send for Samples



THE KERATOL COMPANY

192 TYLER STREET

NEWARK, NEW JERSEY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

PRINTING PAPERS

of Beauty and Character

LINWEAVE FINE PAPERS

Announcements, Wedding Papers, Direct Mail Pieces—all with envelopes to match.

WHITING and PATTERSON

Imported Box Coverings and Decorative Papers

The most beautiful line of papers in America.

DELLA ROBBIA

A paper that compels the reader to be conscious of its quality and dignifies the message which it carries.

GEORGIAN PAPERS

Laid—Deckle Edge

A line of distinctive papers, adaptable to a great variety of uses.

READING PAPERS

Kinkora Book, Bodleian Book, Louvain Book, Antique, Wove and Laid Book Papers

A group of papers of a character.

PRINTING PAPERS

for Service and Utility

WARREN'S STANDARD PRINTING PAPERS

Uniformity in thickness, formation and surface makes these nationally known standards productive of pressroom economy.

STANDARD BLOTTINGS

STANDARD PAPER MFG. CO.

Two-Text Bond for Illustrated Letters.

HAMMERMILL PAPERS

Bond, Ledger, Writing, Mimeograph, Safety, Cover. A very large stock of all kinds, sizes, colors and finishes.

ENVELOPES OF ALL KINDS

A large stock of envelopes for every purpose, including Columbian Clasp, Hammermill Cover Paper Envelopes, Warren's Booklet, the Linweave Announcements and Wedding Envelopes.

There Is a Swigart Paper for Every Printing Need

SWIGART PAPER CO. CHICAGO

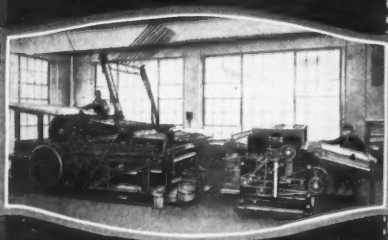
723 South Wells Street

Telephone Wabash 2525

Headquarters for Known Standard Papers for All Printing Purposes

THE MILWAUKEE BRONZER

- takes the Worry out of Bronzing.



SHOWING a Miehle connected with a 67 inch bronzer. Note sheets are carried directly into bronzer with no additional trained help—only a boy to jog up sheets. Bronzing adds so much and costs so little more—why not use it and secure much additional business?

Exclusive Features

1. Flat bed—continuous feed.
2. No grippers—timing of sheets not necessary.
3. Simple tape delivery, which can be removed readily, carries sheets from press into bronzer.
4. Portable—one man can move bronzer. This permits use of bronzer with more than one press.
5. Clean in operation—no loose bronze flying around room.
6. Requires no trained help.
7. Will bronze paper, tinplate or cardboard up to 1/4" thickness.

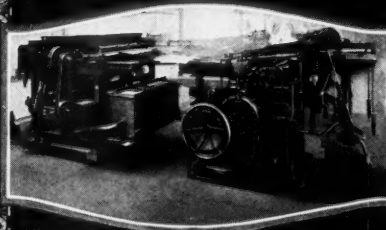
Made in four sizes—27 inch, 35 inch, 51 inch and 67 inch widths.

Write for prices and catalog today. Mention largest size sheet you ordinarily would bronze.

C. B. HENSCHEL MFG. CO.
MILWAUKEE WISCONSIN

THIS illustration shows Kelly press delivering sheets direct into bronzer. A similar delivery is furnished for the Miller High Speed, New Miehle Vertical, as well as other presses and is included in price of machine.

Our bronzer will handle the speed of these presses. Yes, some production which spells PROFITS.



The Machine for the Paper Box and Carton Manufacturer.

5-Wheel

\$9

"Nonpareil" Model



WETTER

Numbering Machine

Accuracy created the demand
Quantity production makes possible the price

SOLD BY ALL BRANCHES

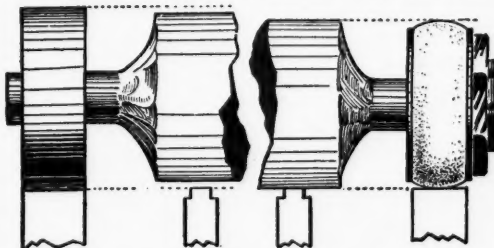
American Type Founders Company

6-Wheel Size, \$10

In Cold Weather You Need

MORGAN...

Expansion Roller Trucks



Your rollers shrink in cold weather. You have to back up your type to compensate for that shrinkage. If you had Morgan Expansion Roller Trucks, all you would have to do would be to turn a nut, and adjust the roller to type height—a great time saver in your makeready. Self-locking device holds adjustment secure.

PRICES PER SET

8 x 12 Set of Six... \$7.75 12 x 18 Set of Six... \$9.00
10 x 15 Set of Six... 8.00 14 1/2 x 22 Set of Eight 12.00

Your dealer has them, or write us direct

Morgan Expansion Roller Truck Company

1719 North Cahuenga Avenue, Los Angeles, Cal.

Are you
on the
"inside"
when it
comes to
Window Envelopes?

Hardly an order of all-round business stationery today that doesn't call for "windows"—often in a number of variations.

Are you on the "inside" when it comes to supplying them or are your chances of nailing the order dependent on fumbling amongst the limits, uncertainties and delays of ordinary jobbing stocks?

Western States goes "long" on windows. It's the very peak and citadel of them here—scores upon scores more shapes, sizes, stocks and colors in ready stock than any one else would think of offering; unusual die shapes and sizes for the openings; and true inside economy.

Your every probable need already anticipated. Or at worst, instant manufacture if the die needs special positioning.

Get the free W. S. Price List No. 29, specifying these and twenty million other envelopes in over 700 variations that are ready here for instant shipment.

The Western States Envelope Co.

South Water
from Clinton
to Ferry Sts.
Milwaukee
Wisconsin



You can tear sheets from center of Pad. It's a pad till the last sheet is used

Sheets Tear Off Clean!

Nurex Tabbing Compound

is non-inflammable. No gasoline or benzine to explode. It is flexible. Applied cold with a brush and dries in 3 to 5 minutes per coat. You can print and assemble in gangs. It will not crack under the cutter. Sheets tear off clean. It works the same winter or summer. It is the wonder compound. It saves 50 per cent labor.

COLORS: Red or Natural

Put up in Gallons or Quarts

Government Measure

NUREX supplied through all Printers' Supply Houses

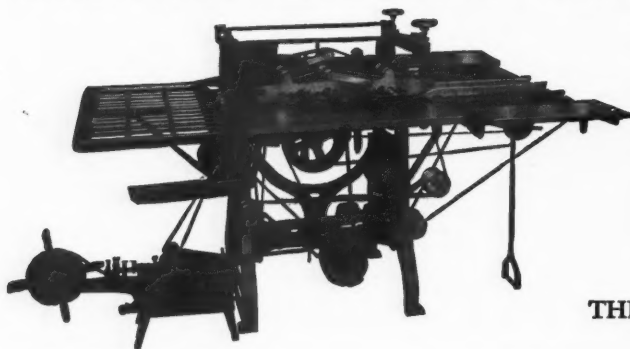
THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



(Patented
June 1, 1920,
and
January 6, 1925)

A Flexible Tabbing Compound

The Brackett Double Head Stripping Machine



Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

THE BRACKETT STRIPPING MACHINE CO.
Topeka, Kansas, U. S. A.

Every Printing Office needs an

ACME Binder No. 6¹/₂

Binds from 1/8 inch to 1/2 inch thickness of all kinds of paper.



A sturdy Staple Binder made for flat and saddleback work.

Six different lengths of staples, in three thicknesses of wire.

Downward pedal stroke.

10-in. reach for insertion of work.

Staples to a core; fine 313, medium 200, heavy 125.

ACME Staple Binders are made especially for heavy duty. Parts are interchangeable and any part needed can be supplied at once.

ACME Staple Machines are the only staple binding devices, designed and completed from the raw material to the finished product direct from our own factory.

We Guarantee Our Product.

Send for Illustrated Catalog

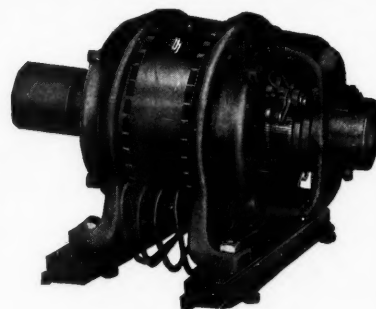
ACME STAPLE CO.

Established 1894

1643 Haddon Ave., Camden, N. J.

"NORTHWESTERN"

**Push-
Button
Control
Motors**



The Popular Motor

The steady flow of orders for Northwestern Motors from printing plants shows in the most practical way a decided preference for the best.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

Northwestern Electric Co.

408-16 S. Hoyne Ave.

Chicago, Ill., U. S. A.

2226 South San Pedro Street, Los Angeles, Cal.;
43 South Third Street, Minneapolis, Minn.;
3-260 General Motors Building, Detroit, Mich.



10 South 18th St., Philadelphia, Pa.; 100 Pearl St., Boston, Mass.; 97 Reade Street, New York City;
65 Bellwoods Ave., Toronto, Ontario, Canada.

JAMES WHITE PAPER COMPANY

We Carry in Stock:

48 Lines of Cover Paper
12 Lines of Book Paper
5 Lines of Box Cover

"The Cover House"



219 WEST MONROE STREET, CHICAGO

TELEPHONE: MAIN 0875



From Now On We're Going to Use Only Imperial!

"I know that'll make you fellows happy. Couldn't blame you for grouching because I was trying out so many metals—but I wanted to get the best—wanted to see which was the best from the standpoint of dollars and cents, as well as printing results.

"Imperial won 'hands down'. As far as freedom from metal and machine troubles, they simply walked away from these other metals. You fellows know me well enough to guess that their metal costs were lower.

"S' funny thing, that Imperial Metal and Service Plan is so much better than others. The reason for that, I guess, is because type metal isn't a sideline nor a by-product with this Imperial crowd—it's their only product and you know when a company sets its mind and effort to doing one thing only, the thing they do is the best that can be done.

"Well, from now on, you can shoo away all metal salesmen, because we're sticking to Imperial."

IMPERIAL TYPE METAL CO.
Manufacturing the following metals:

LINOTYPE
ELROD
MONOTYPE
LUDLOW

**Imperial
METAL**

INTERTYPE
LINOGRAPH
STEREOTYPE
THOMPSON

Philadelphia · Cleveland · New York · Chicago



FIRST OF COURSE, THEY NOTICE HOW THE CHECK JOB LOOKS

—And bank checks never look better than when lithographed on National Safety Paper. In the first place the fine quality of the paper itself is instantly obvious—to the touch as well as the eye.

And on the smooth, clean surface of its distinctive wavy lines every engraving detail blends beautifully into the check itself. National Safety Paper checks *keep* this fine appearance, too, for they do not smudge.

It's no wonder so many lithographers tell us that a bank rarely changes once it adopts National Safety Paper for checks. That means, of course, you can build good repeat order business with it.

Moreover, National Safety Paper eliminates a lot of bother in your shop. Unlike some papers, it doesn't fuzz, lint or stretch. In a word, it's a real lithographic paper. And besides, there's a wide range of colors and shades to choose from.

Finally, you can get any La Monte Safety Paper quickly so you can guarantee prompt deliveries to a bank.

George La Monte & Son, 61 Broadway, New York.

LA MONTE
NATIONAL SAFETY PAPER



The CAMEO EMBOSSE

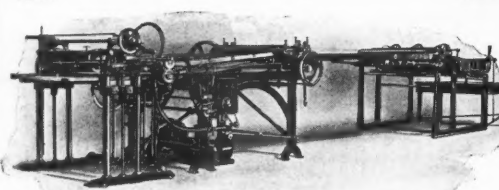
{For Raised Printing}
**Increases Production and
 Insures Uniform Quality**
Because:

- 1st—The improved dusting pan increases the speed of dusting and feeding.
- 2nd—Being friction driven, any speed desired may be secured.
- 3rd—The improved adjustable heating unit gives greater heat without consuming more current.
- 4th—Heater and conveyor can be adjusted to complete unison with feeding speed.
- 5th—Ball bearing at all important points.
- 6th—No belts; complete mechanical drive.

C. B. NELSON CO., 727 S. Dearborn St., Chicago, Ill.

*Write for
 Complete
 Details and
 Specifications*

1844
1928



The HICKOK

Sheet Disc Ruling Machine

This machine will rule feint lines on both sides of the sheet, in one direction, at one feeding. The quality of the ruled lines produced by this machine are about equal to pen ruled lines and this machine can produce twice as much work. We also manufacture disc ruling machines that feed the paper from the web or roll.

THE W. O. HICKOK MFG. CO.
 HARRISBURG, PA., U. S. A.



WATER COLOR INKS

*W*AVE passed the experimental stage with us. We have been making Water Color Inks for years — for all processes. Try TRIANGLE! Write for samples or further information.

T

RIANGLE INK & COLOR CO.

26-30 Front Street, Brooklyn, N. Y.
 Phone: Triangle 3770-71

Western Service Office:
 13 South Third Street
 St. Louis, Mo.

THE WORLD'S GREATEST FOLDER Values

Our Branch Managers in 18 Principal Cities are
 AT YOUR SERVICE

Distributed Only
 Thru Own Branches

RUSSELL ERNEST BAUM

Over 5,000 Saving
 Money Daily

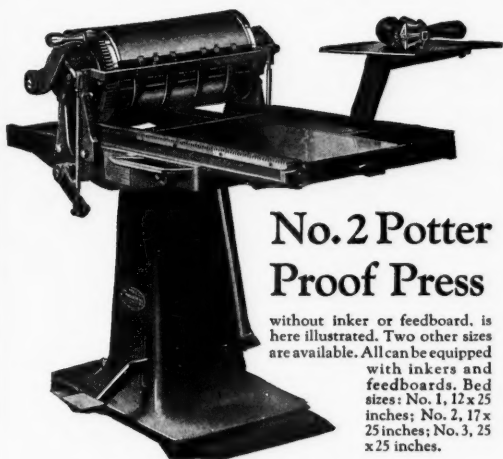
Try it Out on Your
 Work, in Your Plant
 Without Obligation
 —Without Expense

615 Chestnut Street
 PHILADELPHIA

POTTER PROOF PRESS

"Built by Hacker"

Standard of Mechanical Engineering



No. 2 Potter Proof Press

without inker or feedboard, is here illustrated. Two other sizes are available. All can be equipped with inkers and feedboards. Bed sizes: No. 1, 12 x 25 inches; No. 2, 17 x 25 inches; No. 3, 25 x 25 inches.

A proof press with cylinder press impression
That is the fundamental upon which Potter Proof Presses have built their reputation for quality proofs.

No. 2 Poco Proof Press

Built with the same principle of impression as all standard cylinder printing presses, i. e., a reciprocating bed passing under a rotary cylinder mounted in rigid side frames. Size: 19 x 25 inches. Floor space: 28 x 35 inches. A smaller and even more popular Poco is No. O. Size 12 x 18 inches. Poco Proof Presses make good proofs.



Leading trade typographers insist on Potter Proof Presses for proofs to properly express their best creations. Let us tell you why trade typographers choose the Potter. Circulars with full specifications and prices sent upon request.

Sold by All Dealers

Hacker Manufacturing Co.
320 So. Honore St., Chicago, Ill.

Makers of Potter Proof Presses, Hacker Plate Gauge and Rectifier, Hacker Block Leveller and Hacker Test Press

Consider- How much MORE Profit there is in Numbering The Roberts Way!

HERE'S numbering, which gives you a legitimate extra profit per job, giving you still more through the improved Roberts low-plunger models 27 & 28. The "reasons why" are simple—figure for yourself what extra profits the following factors will provide:

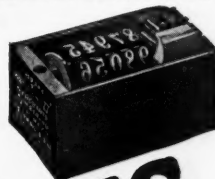
- 1—Greater clearance due to lower plunger (but 1-10 inch over type high), resulting in
- 2—Minimized danger of heavy offset impressions;
- 3—Easier inking, feeding, and
- 4—More impressions-per-hour.

Mechanically, Roberts Numbering Machines are superior in nine distinct and important points—let us show them to you—the points which assure you the greatest profits through long years of consistent service.

Ways of getting numbering jobs, planning them, and then handling them are all part of the Roberts Service for Printers. Robt. F. Salade, Printing's Master Technician, covers this subject in "Printing Profits From Numbering Jobs," a remarkable 64-page treatise on numbering, which is now in its second edition. If you haven't received your copy, write for it at once. No printer should be without it!

ROBERTS NUMBERING MACHINE COMPANY
694 - 710 Jamaica Avenue
Brooklyn, N. Y.

These improved Roberts Models are particularly adapted for use on all automatic job and vertical presses, such as Kelly, Miehle Vertical, Miller High-Speed, etc., as well as the usual flat bed and cylinder presses.



Model 27 (5 wheels) \$12.00 less 10%
Model 28 (6 wheels) 14.00 less 10%

ROBERTS

numbering
machines

low
plunger



Roberts Numbering Machine Co.
964 - 710 Jamaica Ave., Brooklyn, N. Y.

Please send me at once a copy of "Printing Profits From Numbering Jobs," and also your special "nine-point" diagram and description of the improved Roberts Low-Plunger Models. I enclose five cents (stamps or coin) to cover the mailing cost.

Your Name
Firm
Address

Pleger Hinged Paper Covering Machine

PLEGER MACHINES

Book Back Gluing Machine

Glues the backs of books after they are trimmed and rubs the glue between the sections.

Stripping Machine

Tips end sheets to sections and reinforces in one operation. Strips the back of tablets or quarterbound books up to one inch in thickness.

Cloth Cutter and Roll Slitter

Cuts Cloth or Fabrikoid, fast and accurate, in rolls for stripping machines; also for cases and loose-leaf covers.

Round Corner Turning-In Machine

This machine is in daily use in some of the largest pass book and diary houses in the country. For speed quality it cannot be surpassed.

Send today for free circular describing in detail the Pleger machines, also specifications and prices

This machine scores paper covers, glues them onto the back and sides of catalogs, covering the stitches. It fulfills the need for increased production over hand hinged paper covering.

Adjustments are easily made. Range from $\frac{1}{8}$ " to 2" in thickness. Requires no expert operator and is smooth and noiseless.

And this from a concern having used it for two and one-half years:

"We would not take twenty-five thousand dollars for the machine if we could not get another."

Let us tell you how it will profit you in your bindery; how it will glue the cover between the hinge scores and cover books at a speed of from 40 to 60 per minute.

JOHN J. PLEGER CO.
504 SHERMAN STREET
CHICAGO

Binding ▼ you'll be proud of

In this organization, experienced men study every job from the viewpoint of suitability of the binding and cover. When advisable they make suggestions. When asked for ideas and recommendations, they have seasoned knowledge to draw on.

Every job leaving our bindery is the sort of work of which you and we can be proud. Our customers have come to us from all over the United States.

Edition Catalogs; Edition School Books; Book Covers, Cloth, Leather, Imitation Leather, Super Finished; Paper Cover Catalogs; Edge Gilding.

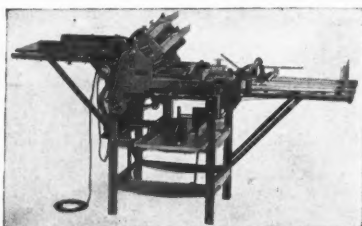
BROCK & RANKIN

INCORPORATED

Commercial Binders for Thirty-Six Years

619 So. La Salle Street

Chicago, Illinois



THE ECLIPSE

The New No. 9 Eclipse Faster Folder

THE ECLIPSE LINE

Q No. 5, speed 6,500 sheets per hour.

Q No. 6 and 6A for book, job and circular folding, 4 to 48 pages in one operation.

Q No. 9, speed 6,000 to 12,000 per hour.

This model makes letter and circular as well as book, job and catalog folds from 4 up to 24 pages. Capacity 4 x 5 to 14 x 25 inches.

Speed 6,000 to 12,000 per hour, whether fed by hand or automatically. Parallel folds deliver into improved creeper conveyor delivery.

An all-purpose folder at a remarkably low price.

Write now for particulars regarding easy payment plan and free trial offer.

Manufactured by

The Eclipse Folding Machine Co.

Sidney, Ohio

SALES AGENCIES IN ALL PRINCIPAL CITIES

LINOTYPE LINERS

\$1.00 Each

Immediate Delivery Above 4,000 in Stock

All Sizes, 5-Point to 14-Point
4 Ems to 30 Ems

When Ordering Give Length of Line to Be Set on 30-Em Mold

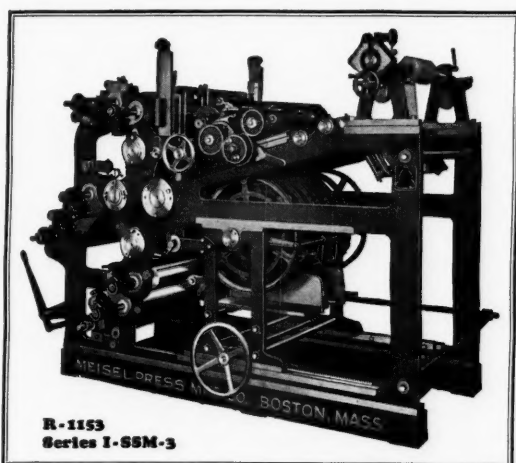
Liberal Discount to Dealers

We Have Manufactured Liners Since 1906

REID BROTHERS CO.

Beverly, Massachusetts

Established 1900



IDEAL

Out of the many types of MEISEL presses the "All-size Rotary Press" in eight models is IDEAL for the following reasons:

1. Handles the paper from the web in sheet form.
2. Once through the machine for the maximum number of operations.
3. Simple web line.
4. A jobbing rotary press.
5. Speedy.
6. Provides for all the "Factors of Profit."

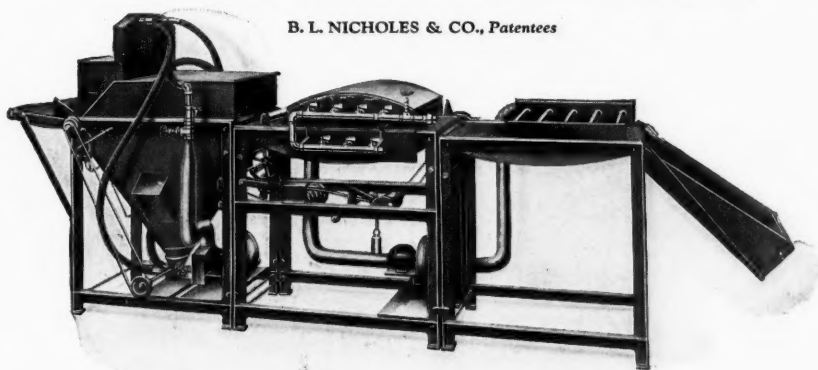
MEISEL machinery is IDEAL because in the construction has been assembled the perfections of over a generation of printing press engineering knowledge.

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U. S. A.

THE NICCO AUTOMATIC DUSTER ~ HEATER ~ COOLER

B. L. NICHOLS & CO., Patentees



Produces embossed and engraved effects without the use of dies or plates, direct from printing press at press speed. Can be fed by hand or attached to all standard makes of automatic fed presses . . . Write for detailed particulars.

DEXTER FOLDER COMPANY, 28 W. 23rd St., New York, N. Y.

LET US TELL YOU WHY
YOU CAN DO
Better Bronzing
at Less Cost with a
**COLUMBIA
BRONZER**

Write for this information today

**COLUMBIA PRINTING
MACHINERY CORPORATION**
100 Beekman Street New York, N. Y.

YOU LIVE

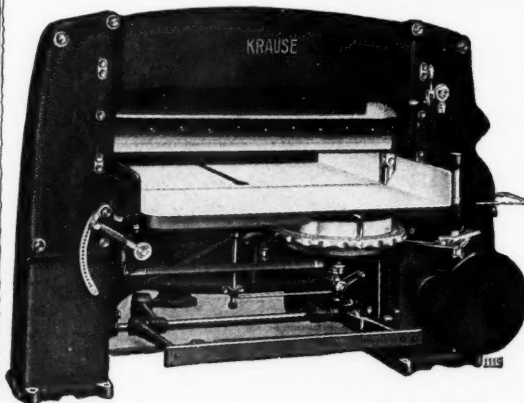
30 MILLION, 504,960 MINUTES

[Based on Today's Average Lifetime of 58 Years]
COPYRIGHT 1928 BY HENRY TILFORD

— — — It will take you just
3 MINUTES

to read our pamphlet describing the latest
Full Automatic High-Speed

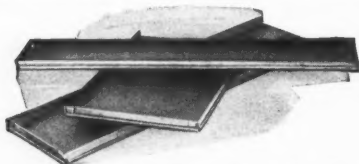
KRAUSE "KAY-KAY" PAPER CUTTER



HOFFMANN TYPE & ENGRAVING CO.
Easy terms 114 E. 13th St., New York Machines guaranteed

"AMSCO" Products

"Amsco" Steel Galleys



A proper galley storage system is necessary for Composing Room efficiency and will effect a greater saving than any other single improvement. Our galleys are made of full finished patent leveled cold rolled steel, beaded, spot welded corners, and standard gauge for proving. No shop can afford to be without an ample supply at present low prices.

Order direct or from a dealer who will supply you with all genuine "Amsco" Products for Printers.

Send for descriptive circular today.



Manufactured by
American Steel Chase Co.
126 Centre Street
NEW YORK
Dealers and Agents Wanted

TRADE **LINOTYPE** MARK

METAL FEEDER

Easily installed on any Linotype
Keeps metal at even temperature
Can't feed too fast or too slow
Requires little attention

Order from the Nearest Agency

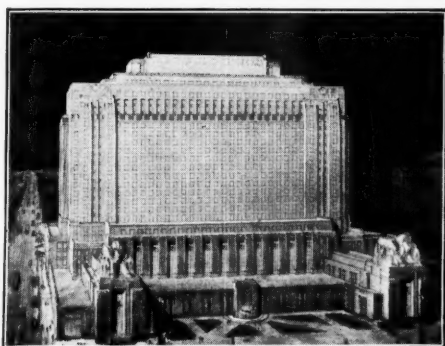
Mergenthaler Linotype Co.
Brooklyn, New York

SAN FRANCISCO CHICAGO
NEW ORLEANS
CANADIAN LINOTYPE, LIMITED
TORONTO
Representatives in the Principal
Cities of the World



F-4313—Linotype Metal Feeder,
for all models (except 42 em)
without electric pot . . . \$40.00
F-4314—Linotype Metal Feeder
for electric pot. All models
except 42 em . . . \$40.00
F-4315—Linotype Metal Feeder,
for all 42 em models without
electric pot . . . \$50.00
F-4316—Linotype Metal Feeder
for electric pot. All 42 em
models . . . \$50.00
(All prices subject to change
without notice)

LINOTYPED IN THE GARAMOND FAMILY



*Chicago Daily News—Holabird & Root, Architects.
J. A. Sutherland, Mechanical Engineer for the architect. Joshua D'Esposito, Consulting Engineer for the owner. Hegeman-Harris Co., General Contractors. Adolph Lindstrom Co., Masonry Contractor*

60 HOE SUPER UNITS of CHICAGO DAILY NEWS Isolated with KORFUND

Again KORFUND is used to isolate the press vibration and noise in the newspaper plant of a great newspaper.

The CHICAGO DAILY NEWS, through its distinguished architects, Holabird & Root, chose KORFUND to isolate its entire new press equipment of 60 HOE Super Units.

KORFUND has been successfully used as a permanent and resilient base for the presses of other great newspaper plants and also for large and small presses, cutters, etc., in printing plants all over the country.



Write for Bulletin

KORFUND

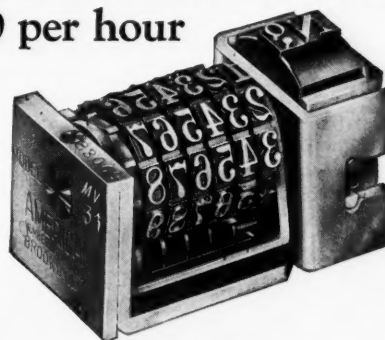
Deadens Vibration & Noise

THE
KORFUND CO.
INCORPORATED
235 East 42nd St., New York

NEW HIGH SPEED NUMBERING MACHINES

AMERICAN
MODEL 31 MV
*Specially Designed for
Miehle Vertical Presses*

Each Machine Tested
and Guaranteed Accurate at
10,000 per hour



Assures
Maximum
Production

Nº 123456
Fac-Simile Impression

Special Machines for Rotary Presses
At All Supply Houses

American Numbering Machine Co.
Main Office: 233 Shepherd Ave., Brooklyn, N. Y.
Branches: Chicago, Ill., London, Eng. and Paris, France



**7000 TO 8000
IMPRESSIONS
PER HOUR**

...with this

Stokes & Smith Rotary Press

Here is the only press that will feed died-out blanks, made-up envelopes and sheet work equally well.

Prints from curved plates. Saves time and money on envelopes, bill heads, office forms and general commercial printing.

Used by most of the leading envelope makers.

Average conservative speed for general work, 7,000 to 8,000 impressions per hour.

One user averaged 8,600 per hour over a long period.

Successfully feeds any stock from tissue to light cardboard. All parts easily accessible; operation and adjustment very simple.

Write for details — no obligation

STOKES & SMITH COMPANY

Summerdale Avenue, near Roosevelt Boulevard
PHILADELPHIA, PA.

British Office: 23 GOSWELL ROAD, LONDON, E. C. 1

STOLP-GORE AUTOMATIC JOGGER

*for interleaving and
single sheet work*



SHEET
SIZE
8½ x 11 in.
up to and
including
22 x 34 in.

PROFITABLE production is the printer's problem. This machine will cut your flat sheet gathering costs in half. It will gather and jog as fast as an operator can handle the stock. It keeps your cutter busy. Full information and price upon request.

STOLP-GORE COMPANY

710 - 712 West Jackson Blvd., CHICAGO, ILLINOIS

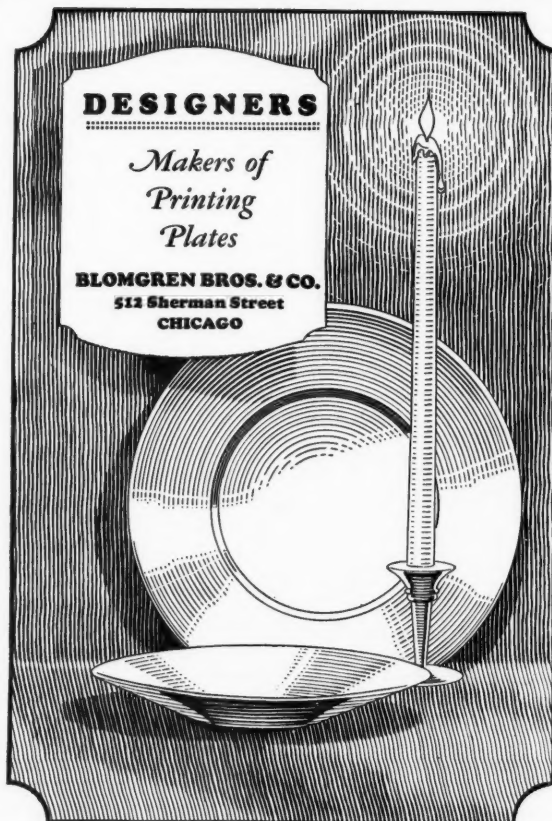
A service department and a full supply of repair parts carried in stock

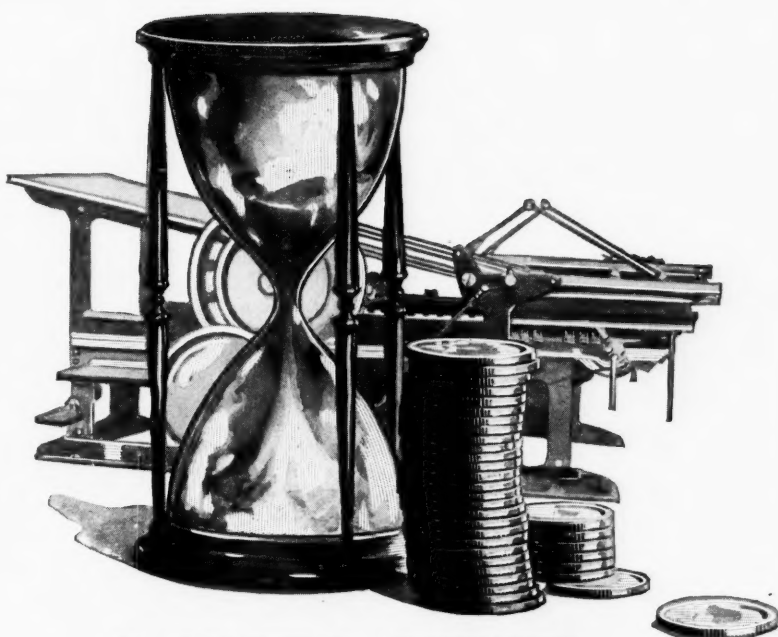
Exclusive Western Sales Agency for Brown Folding Machines. Selling Agents for Chambers King Continuous Combing-Wheel Feeder

DESIGNERS

*Makers of
Printing
Plates*

BLOMGREN BROS. & CO.
512 Sherman Street
CHICAGO





SAVES TIME AND MONEY

ARTESIAN BOND saves your money by saving your time! It comes ready to use. Needs no racking nor hanging. Handles superbly. Lies flat on the press. Takes ink well. Saves ink, too.

You will find that it pays to use ARTESIAN BOND. Direct savings in time and ink.

ARTESIAN BOND is a rag-content, medium-priced sheet, brilliant white, substantial in feel, and a joy to work with.

Send for samples. Your nearest distributor will supply you. Dummies, too, if you wish. Or write to us. A variety of pleasing colors besides white.

WHITING-PLOVER PAPER COMPANY
STEVENS POINT, WISCONSIN

Eastern Sales Office: 501 FIFTH AVE., NEW YORK CITY

ARTESIAN BOND

No paper can be better than the water that goes into it. ARTESIAN BOND is made from the purest spring water, from our own wells. It never varies in temperature or content. It is the chief reason why ARTESIAN BOND is always the same.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

ARTESIAN BOND DISTRIBUTORS

BALTIMORE, MD.
The Baxter Paper Co., Inc.

BOSTON, MASS.
W. C. Dodge Paper Co.

CHICAGO, ILL.
Midland Paper Company

CINCINNATI, O.
The Johnston Paper Co.

DES MOINES, IA.
Western Newspaper Union

FARGO, N. DAK.
Western Newspaper Union

FORT WAYNE, IND.
Western Newspaper Union

HOUSTON, TEX.
L. S. Bosworth Company

LIMA, OHIO
Frederick Paper & Twine Co.

LINCOLN, NEBR.
Western Newspaper Union

LITTLE ROCK, ARK.
Western Newspaper Union

LOS ANGELES, CALIF.
Fred H. French Paper Co.

MADISON, WIS.
Madison Paper Company

MENASHA, WIS.
Yankee Paper & Specialty Company

MILWAUKEE, WIS.
Allman-Christiansen Paper Co.

MINNEAPOLIS, MINN.
Wilcox-Mosher Leffhelm Company

NASHVILLE, TENN.
Clements Paper Company

NEW YORK, N. Y.
A. M. Capen's Sons, Inc. (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.

OAKLAND, CALIF.
General Paper Co., Tribune Tower

OMAHA, NEBR.
Western Newspaper Union

PHILADELPHIA, PA.
E. Latimer, Jr.

RICHMOND, VA.
Cauthorne Paper Company

SAN FRANCISCO, CALIF.
General Paper Company

SALT LAKE CITY, UTAH
Western Newspaper Union

SIOUX CITY, IA.
Western Newspaper Union

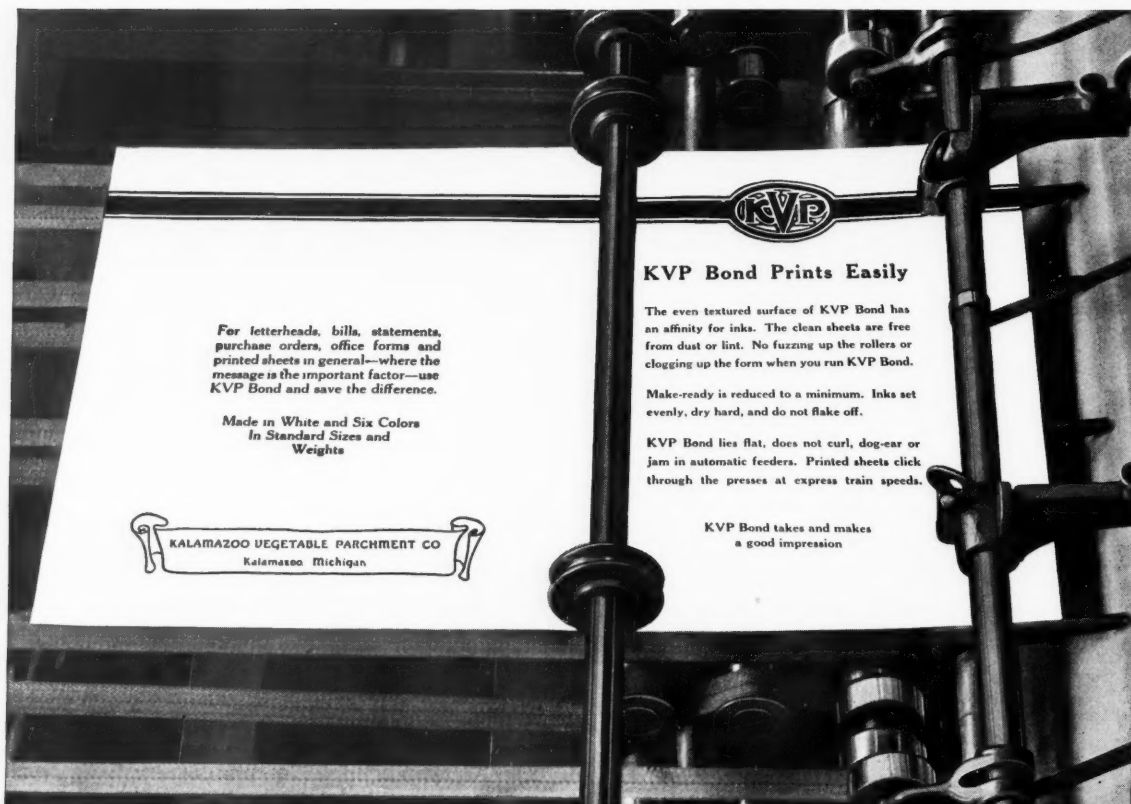
SPOKANE, WASH.
John W. Graham & Co.

ST. PAUL, MINN.
F. G. Leslie Paper Co.

TACOMA, WASH.
Standard Paper Company

YORK, PA.
Andrews Paper House
Division S. Walter, Inc.





KVP

KVP Bond Prints Easily

The even textured surface of KVP Bond has an affinity for inks. The clean sheets are free from dust or lint. No fuzzing up the rollers or clogging up the form when you run KVP Bond.

Make-ready is reduced to a minimum. Inks set evenly, dry hard, and do not flake off.

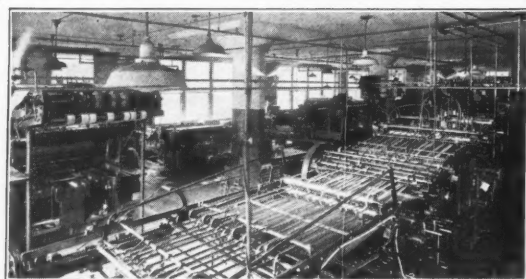
KVP Bond lies flat, does not curl, dog-ear or jam in automatic feeders. Printed sheets click through the presses at express train speeds.

KVP Bond takes and makes a good impression

For letterheads, bills, statements, purchase orders, office forms and printed sheets in general—where the message is the important factor—use KVP Bond and save the difference.

Made in White and Six Colors
In Standard Sizes and
Weights

KALAMAZOO VEGETABLE PARCHEMENT CO
Kalamazoo Michigan



Park Spray

Humidification Systems

Installed in the Cylinder Pressroom
of The Davis Press, Inc.
WORCESTER, MASSACHUSETTS

Doing the job effectively at
reasonable installation cost
in a shop of moderate size

Send for Booklet No. 927
"Print Shop Air Conditioning"

Parks-Cramer Company
972 Main Street ~ Fitchburg, Mass.



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewind.
Attachments for perforating, punching, tag reinforcing,
eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company
Straight and Cedar Streets Paterson, New Jersey

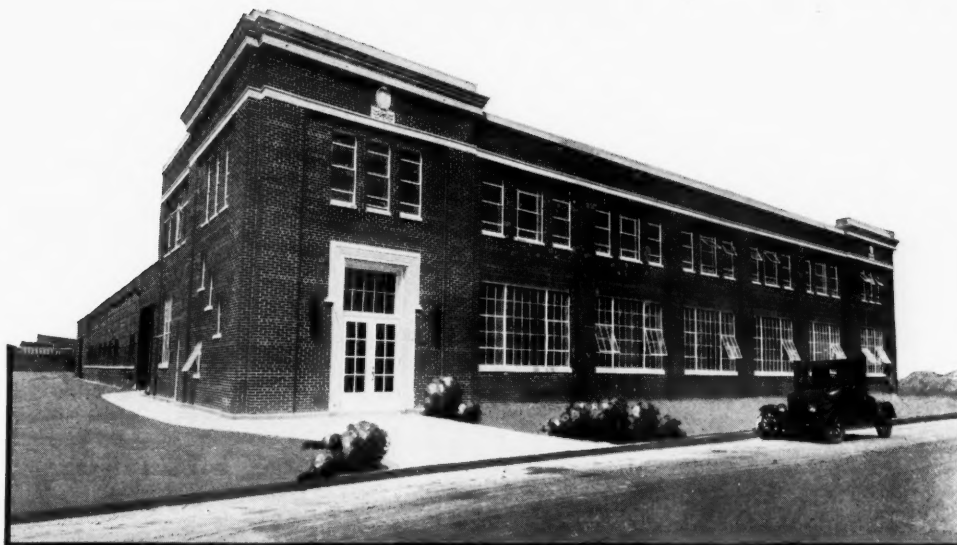
Electric Sheet Heaters—that do not burn out

SAFETY GAS HEATERS
(Over 2,500 in use)

PURE AIR HUMIDIZERS
that stop all paper troubles

UTILITY HEATER COMPANY

Mfrs. of Humidizers and Heaters for Printers, Binders, etc.
239 Centre Street, New York City



Modern plant recently designed and built by Austin in Detroit

Consider a Modern Printing Plant of Your Own

LIKE other branches of American industry, the printing and publishing business has moved forward tremendously in the last few years.

And yet, because, perhaps, the element of craftsmanship still survives in printing, many printers have not recognized the necessity of applying up-to-date production principles in their business.

Printers can—and must—take advantage of modern methods of production just as manu-

facturers of automobiles and other commodities have done. Straight line operation, elimination of waste and inefficiency, means profit in the printing business just as in any other.

Austin Engineers have specialized in this field, and have designed and built a number of the most up-to-date plants in the country. Through any of the district offices listed below you can secure valuable information and counsel on this subject.

THE AUSTIN METHOD

Under the Austin Method of Undivided Responsibility, you can have your whole project—architectural design, construction and equipment—handled by this one responsible organization.

An Austin contract guarantees the total cost for the complete project in advance, completion date within a specified short time, and high quality of materials and workmanship.

Phone the nearest Austin office or mail the Memo below

THE AUSTIN COMPANY, Engineers and Builders, Cleveland

New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle Portland
The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service

	Memo to THE AUSTIN COMPANY, Cleveland—		We are interested in a	
	.....project containing.....sq. ft. Send me a personal copy of			
	"The Austin Book of Buildings." Individual.....			
	Firm.....City.....			

I. P. 11-28

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Print CARDS in Book Form!



Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.

This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

The John B. Wiggins Co., 1152 Fullerton Avenue, Chicago, Ill.

**PRINTERS' SPECIAL GRADE
SAMPLE ASSORTMENT LOTS**
200 Cards, Business Size - \$1
2 Lever Binder Cases
1,200 Cards, 4 Sizes - - - \$5
8 Lever Binder Cases
2,500 Cards, 4 Sizes - - - \$10
15 Lever Binder Cases

BARNES-CROSBY COMPANY



E. W. HOUSER, PRES.
ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
COMMERCIAL PHOTOGRAPHERS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO ILL.



FOR UTILITY:

HAMMERMILL BOND, HAMMERMILL MIMEOGRAPH PAPER, HAMMERMILL BOND ENVELOPES, HAMMERMILL COVER, HAMMERMILL LEDGER, HAMMERMILL ANNOUNCEMENTS, HAMMERMILL SAFETY PAPER, HAMMERMILL WRITING

HAMMERMILL PAPER COMPANY -- ERIE, PA.

More Profit in Raised Printing

To meet the ever-increasing demand for Raised Printing and to produce it at a profit with a reasonable price use

Flexo Raising Machines and Compounds

Flexo Raising Machines—made in our own factory—are either gas or electric. Unequaled in heating capacity, they can turn out from 2,000 to 3,000 letterheads per hour.

Flexo Raising Compounds—made in our own factory—will produce Gloss, Dull, Gold, Silver or Copper Finish. Requiring less heat than any others, Flexo Raising Compounds when used with Flexo Raising Machines give more production than any on the market. Compounds for All Purposes.

Send for descriptive circular and samples of Raised Printing done with Flexo Raising Compounds and Flexo Raising Machines.

FLEXO MANUFACTURING COMPANY

35 Howard Street Dept. I New York City

Solve Your Furniture Problem...finally!

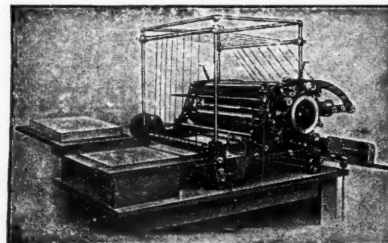
M. & W. Iron Furniture will last a lifetime and longer. When you buy wood or soft metal furniture you expect to replace it in a short time. When you buy Iron Furniture you know it will be just as serviceable twenty years in the future as it is today.

MORGANS & WILCOX MFG. CO.

Middletown, New York

INTRODUCING THE "SMALL REINHARDT"

PERFORATES
CUTS



RULES
CREASES

ALL IN ONE OPERATION

With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or book-binder. Large stock of machines and parts. Call for demonstration.

Hoffmann Type & Engraving Co., 114-116 E. 13th St., N. Y. City

ROYLE ENGRAVING MACHINERY

Routing Machines
Bevelers and Lining Bevelers
Circular Saw Tables
Jig Saws and Drills
Type-high Planer
Trimmer—Micro-Edger
Engravers' Ruling Machines
Ellipsograph
Cutters and Accessories

Descriptive matter and prices upon request

JOHN ROYLE & SONS
PATERSON - NEW JERSEY

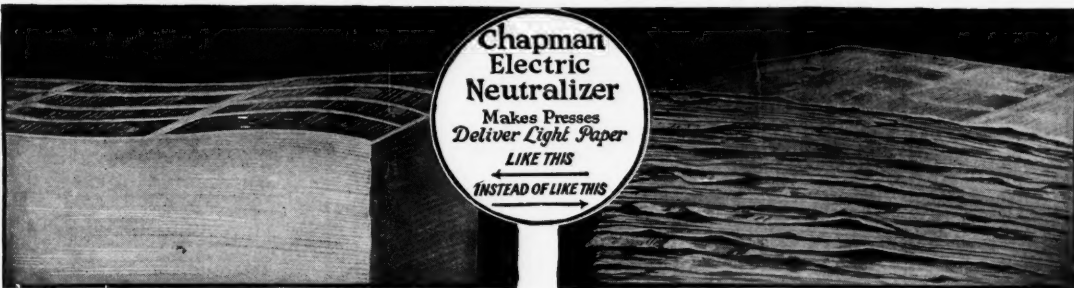
Your Supply House Sells

"HORTON"

VARIABLE 20th CENTURY
SPEED AND INK
PULLEYS FOUNTAINS

Products of the
HORTON MANUFACTURING COMPANY
Minneapolis, Minn., U. S. A.

"Always Satisfactory and Dependable"



PAYS FOR ITSELF in the COAL IT SAVES

*while earning big profits by way of
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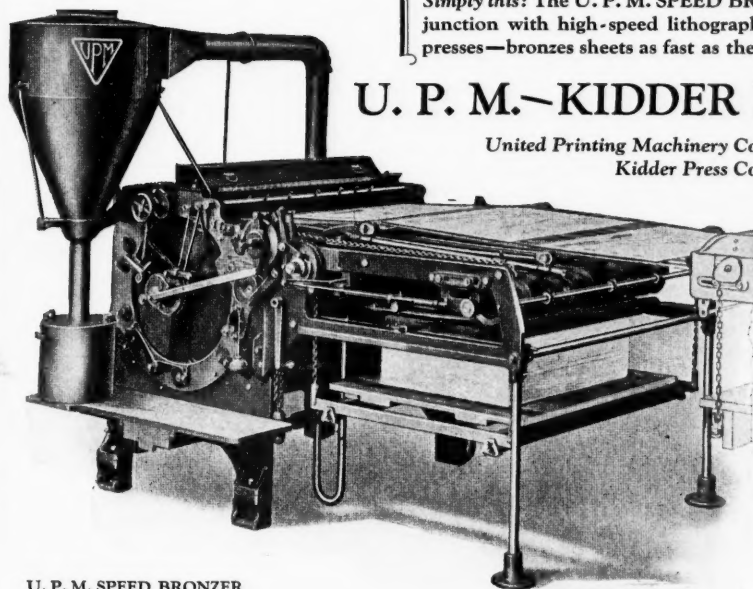
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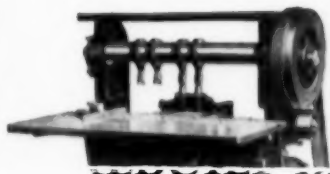
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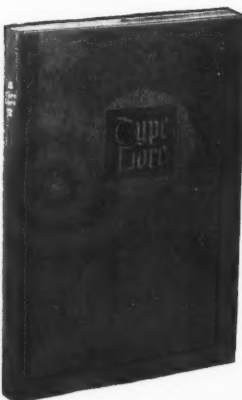
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OF THE INLAND PRINTER, published monthly, at Chicago, Illinois, for
October 1, 1928

State of Illinois } ss.
County of Cook }

Before me, a notary public in and for the State and County aforesaid, personally appeared Eldon H. Gleason, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher—The Inland Printer Co. Chicago, Ill.
Editor—J. L. Frazier. Chicago, Ill.
Managing Editor—J. L. Frazier. Chicago, Ill.
Business Manager—Eldon H. Gleason. Highland Park, Ill.

2. That the owners are: The Inland Printer Co., 632 Sherman Street, Chicago, Ill.; The MacLean Publishing Co., Ltd., 153 University Avenue, Toronto, Canada; Eldon H. Gleason, 257 Cedar Avenue, Highland Park, Ill.; Walter I. Rogers, 104 Third Street, Wilmette, Ill.; John J. Gage, 232 Fifth Avenue, La Grange, Ill.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the names of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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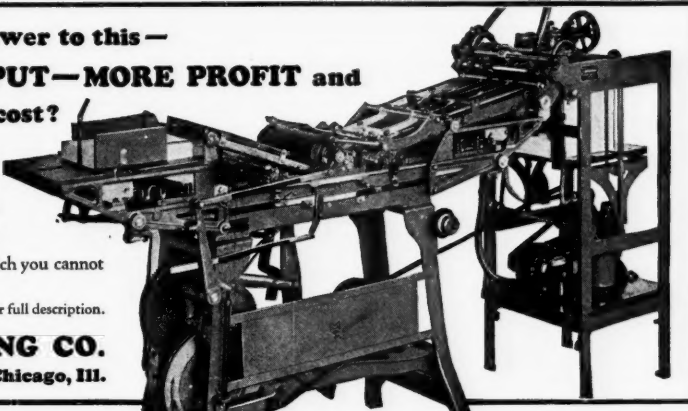
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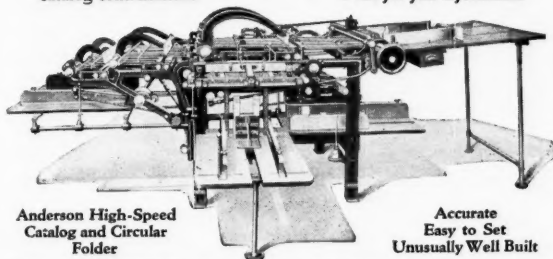
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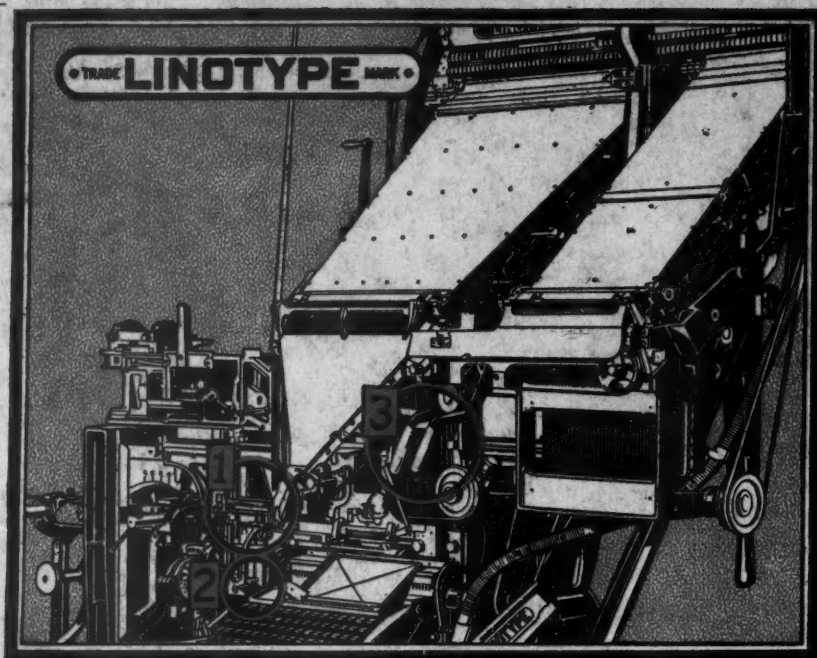
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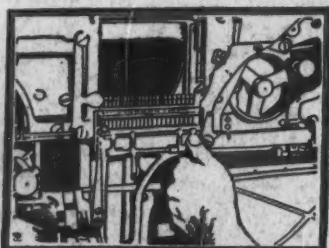
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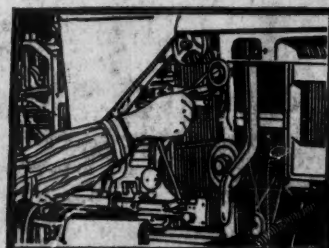
MULTIPLY THE KEYS



1 LINOTYPE keyboard capacity and typographical variety are doubled by this ingenious "assembler" lever, that enables the operator to select two different styles of faces at will. Bold side heads, the emphasis of individual words, the mixing of caps, small caps, or roman and italic or a variety of different faces, in one line, all are made possible through this excellent and ingenious Linotype device.



2 THESE SHIFT KEYS (illustrated on Model 26) change and enlarge the keyboard action by bringing the auxiliary magazines under the control of one keyboard, multiplying the type equipment of the Linotype. Display faces for main or side headings, initial letters, large figures for price emphasis, accents, fractions or other special characters are available instantly, at command of the operator.



3 AGAIN THE LINOTYPE keyboard and its typographical versatility is multiplied—this third time by the simple movement of a convenient lever within reach of the seated operator. Shifts may be made for upper or lower positions on both main and auxiliary magazines—each independent of the other—and each without waiting for matrices to be distributed. No interruption and no lost motion.

Linotype mechanical ingenuity, by multiplying its keyboard, has multiplied the efficiency of the operator, increased typographical versatility, and made modern display composition a practical, workable achievement the "all-slug" way

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

SAN FRANCISCO CHICAGO
NEW ORLEANS

*Representatives in the Principal
Cities of the World*

CANADIAN LINOTYPE, LTD.
TORONTO

LINOTYPE SET IN THE BENEDICTINE AND MARCONI SERIES, EXCEPTING LARGE TITLE LINE

220.20.9-A



DECEMBER
1928



JUNGE

1929

will demand

VIRKOTYPING

PREPARE now to reap the harvest in 1929 . . . to cash-in on the demand that has been created in 1928 for Raised Printing — VIRKOTYPING.

During the twelve months past we have shown advertisers and buyers of printing the country over what can be accomplished with the Virkotype Process. During the twelve months to come you will feel the reaction from this practical educational campaign!

With prosperity everywhere . . . with business booming as never before . . . with a definite and material demand for VIRKOTYPING—are you going to shun the added profit this process will positively bring you?

*Write for complete information concerning
the Virkotype Process*

WOOD, NATHAN & VIRKUS COMPANY, Inc.
547 West 23rd Street, New York



VIRKOTYPE

That last-minute Christmas rush . . . wouldn't a Virkotype Machine help you do those jobs better and different—the way the customer wants them? Get started NOW—write for prices and instructions!

The Butler research laboratory now at your service

Press performance, uniform quality, appearance of finished printed job — all are important factors in choosing your papers — all are essentials upon which BUTLER PAPERS are built.

At the Butler Research and Testing Laboratory, a highly trained staff determines these essentials and recommends the right paper for every job.

The following BUTLER Distributors can supply you with scientifically produced BUTLER BRANDS and also bring to you a laboratory service unexcelled in the paper merchandising world.

Bring your paper problems to a BUTLER Distributor
and have him explain this new service

CHICAGO—J. W. Butler Paper Co.
DALLAS—Southwestern Paper Co.
DENVER—Butler Paper Co.
DETROIT—Butler Paper Co.
DULUTH—McClellan Paper Co.
FORT WORTH—Southwestern Paper Co.
FRESNO—Pacific Coast Paper Co.
GRAND RAPIDS—Central Mich. Paper Co.
HONOLULU—Patten Company, Ltd.
HOUSTON—Southwestern Paper Co.

KANSAS CITY—Missouri Interstate Paper Co.
LOS ANGELES—Sierra Paper Co.
MILWAUKEE—Standard Paper Co.
MINNEAPOLIS—McClellan Paper Co.
NEW YORK—Butler American Paper Co.
NEW YORK—Butler Paper Company, Inc.
ST. LOUIS—Mississippi Valley Paper Co.
ST. PAUL—McClellan Paper Co.
SAN FRANCISCO—Pacific Coast Paper Co.
TULSA—Missouri Interstate Paper Co.

Butler Paper



CARMICHAEL RELIEF BLANKETS

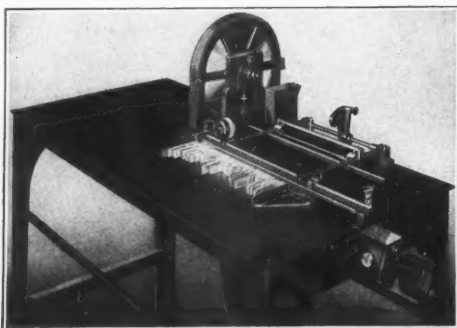
(Patented)

Write for Booklet and Price List

CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 311 MILLS BUILDING, SAN FRANCISCO, CALIFORNIA

Cylinder Presses, Platen Presses, Rotary Presses... or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when Carmichael Relief Blankets are used.



ROUSE BAND SAW—Cuts Ad. Slugs and Leads & Slugs
AUTOMATIC FEED—a Galley in 35 Seconds

THE INLAND PRINTER

Volume 82, No. 3 December, 1928

J. L. FRAZIER, Editor MILTON F. BALDWIN, Associate Editor

Published Monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET CHICAGO, U. S. A.

New York Advertising Office: 1-3 East 42nd Street

TERMS: United States, \$4 a year in advance; single copy, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under act of March 3, 1879

If it's ANGLE STEEL

it's Long Lasting . . . Profit
Making Equipment!

UNCORK the works—lift the cover off your plant, and see those many places and opportunities to increase production and profits.

Notice that man over there in the corner—look at his position—see how just one ANGLE STEEL CHAIR would help him in his work?

You will find upon further search that there are scores of places where perhaps a single piece of ANGLE STEEL EQUIPMENT would work wonders.

ANGLE STEEL is a time-defying investment. Possesses a large reserve of strength. Produced to withstand the hard usage of the average employee—and stand it year after year. Designed for both comfort and efficiency. In plain words, it helps to increase production and boost profits.

ANGLE STEEL IS A WISE INVESTMENT. ECONOMICAL, FIRE-RESISTING AND SANITARY. Send today for our new 112-page catalog of complete buyers, information on up-to-the-minute steel equipment.

ANGLE STEEL STOOL COMPANY Main Office and Factory: Plainwell, Mich., U. S. A.

Agents and Dealers in all Principal Cities:

Detroit, Chicago, St. Louis, Milwaukee, Pittsburgh, Philadelphia, Cleveland, New York, Newark, Rochester, Buffalo, Syracuse, Etc.

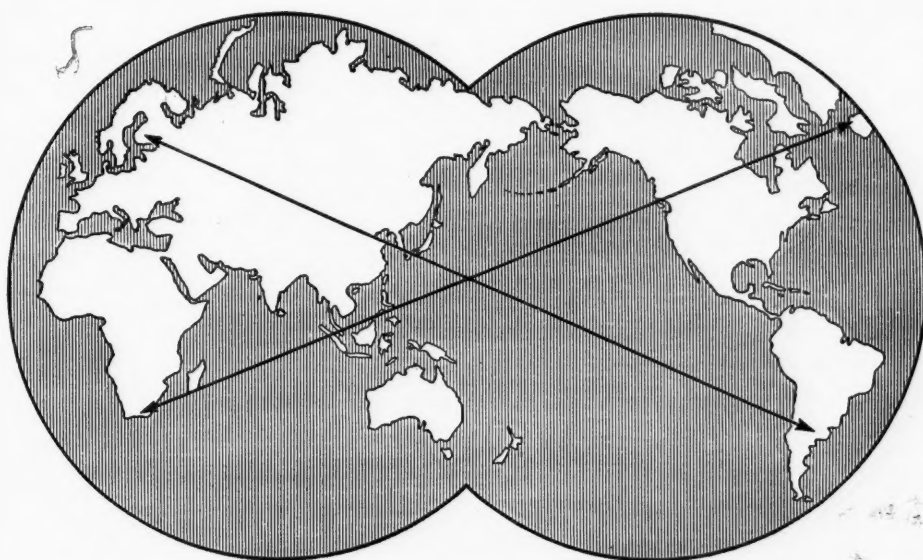


No. 15-19 Linotype Operator's Chair



ANGLE STEEL EQUIPMENT

ECONOMICAL - SANITARY - DURABLE



From South Africa to Iceland and from Finland to the Argentine

¶ The Intertype has been remarkably successful in other countries as well as in the United States. Publishers and printers in places far removed from any source of repair parts are quick to appreciate the simplicity of Intertype construction.

¶ In composing rooms where expert mechanics are not available, dependable operation is all-important. That is why Intertypes are being used in almost every civilized country on the globe. That is why practically all of the original Intertype selling agents — appointed nearly fifteen years ago — are still handling Standardized Intertypes and daily making new friends for Intertype.

¶ Dependable composing machine operation is just as important in *your* plant as it is in Japan, Palestine, Siberia, or Australia. The Intertype improvements and simplifications which make for uninterrupted service are worth your careful consideration. It will pay you to investigate these and other Intertype features before you buy a composing machine.



INTERTYPE CORPORATION: *New York* 1440 Broadway; *Chicago* 130 North Franklin St.; *New Orleans* 816 Howard Avenue; *San Francisco* 152 Fremont St.; *Los Angeles* 1220 South Maple Avenue; *Boston* 80 Federal St.; *London*; *Berlin*. Distributors throughout the world

SERVICE



NEEDED seldom . . . Available always and everywhere . . . Skilled, prompt and at low cost . . .

That is the truck owner's estimate of what Repair Service should be . . . That is the Repair Service that owners of Graham Brothers Trucks depend upon, and know they can depend upon, everywhere.

These fast, powerful, sturdy trucks—in sizes to fit 96% of all hauling needs—are built by Dodge Brothers to make money for their owners year after year, mile after mile.

This objective guides every manufacturing step—from design and selection of materials to final inspection.

Then, after the truck is at work, the world-wide Dodge Brothers Dealer organization stands ever ready to keep it at work.

The never-failing ability of Graham Brothers Trucks to work well, work at low cost and keep on working, accounts for the fact that, even with tremendous production, orders continue to keep ahead of the builders.

PRICES

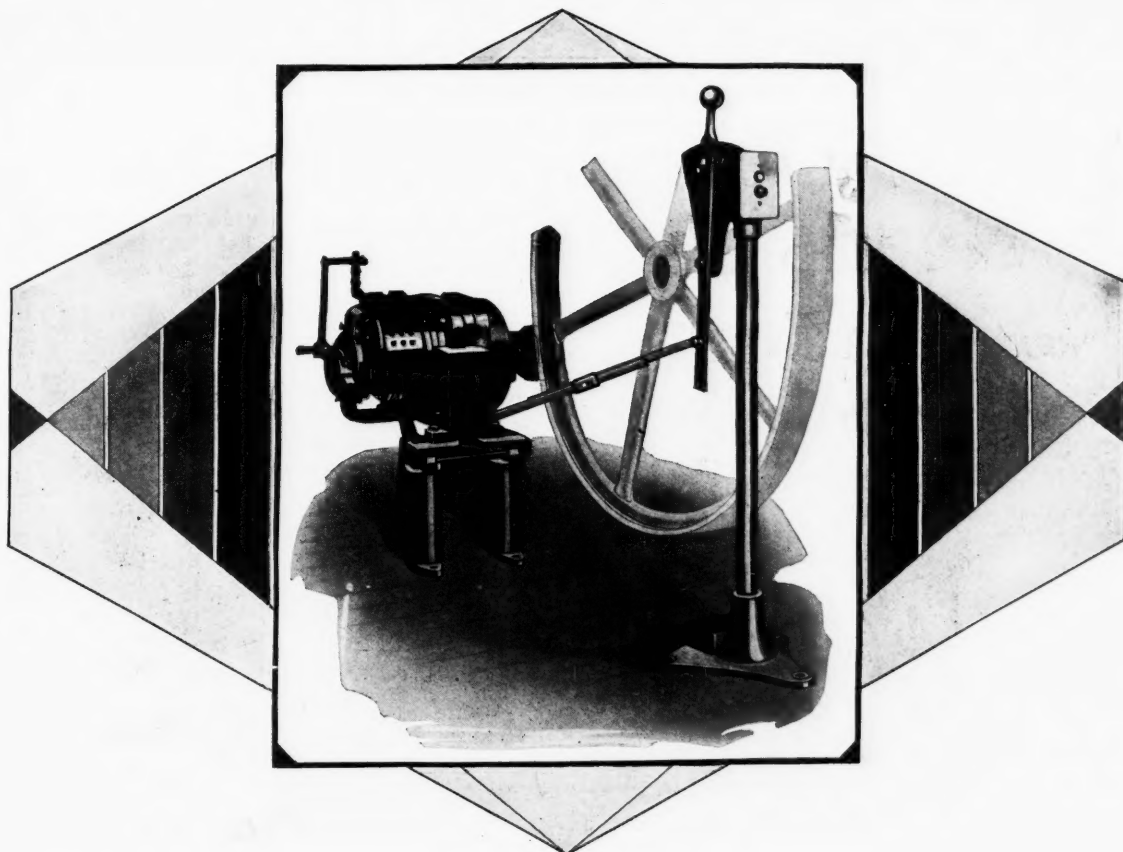
MERCHANTS EXPRESS —110' wheelbase	\$ 665
COMMERCIAL TRUCK —120' wheelbase	775
1¼-TON—130' wheelbase	995
1¼-TON—140' wheelbase	1065
1¼-TON—150' wheelbase	1345
1½-TON—165' wheelbase	1415
2-TON—150' wheelbase	1545
2-TON—165' wheelbase	1615
3-TON—135' wheelbase	1745
3-TON—165' wheelbase	1775
3-TON—185' wheelbase	1845

Chassis f. o. b. Detroit

GRAHAM BROTHERS TRUCKS

BUILT BY
TRUCK DIVISION OF
DODGE BROTHERS

SOLD AND SERVICED BY
DODGE BROTHERS
DEALERS EVERYWHERE



Kimble Job Press Motors Pay for Themselves!

Important Features of Kimble Press-O-Matic Control

1. A speed range of 4 to 1.
2. Flexible, convenient control.
3. Pre-set speed control.
4. Saving in power—the power consumed is in proportion to the speed at which the press operates.

THINK of it! The saving in power provided by a Kimble Motor on job press work will more than pay for itself in the motor's lifetime.

This is because Kimble Motors save power with each reduction in speed. Since the average job press run is at about two-thirds maximum speed the average saving on a 12x18 press is enough to operate eight 25-watt lights.

In addition to this saving in power Kimble Job Press Motors provide a speed range and speed control so simple and flexible that it is easy to secure and maintain the right running speed for every job.

It will pay you to investigate the power-saving feature and remarkably flexible control provided by Kimble Job Press Motors.

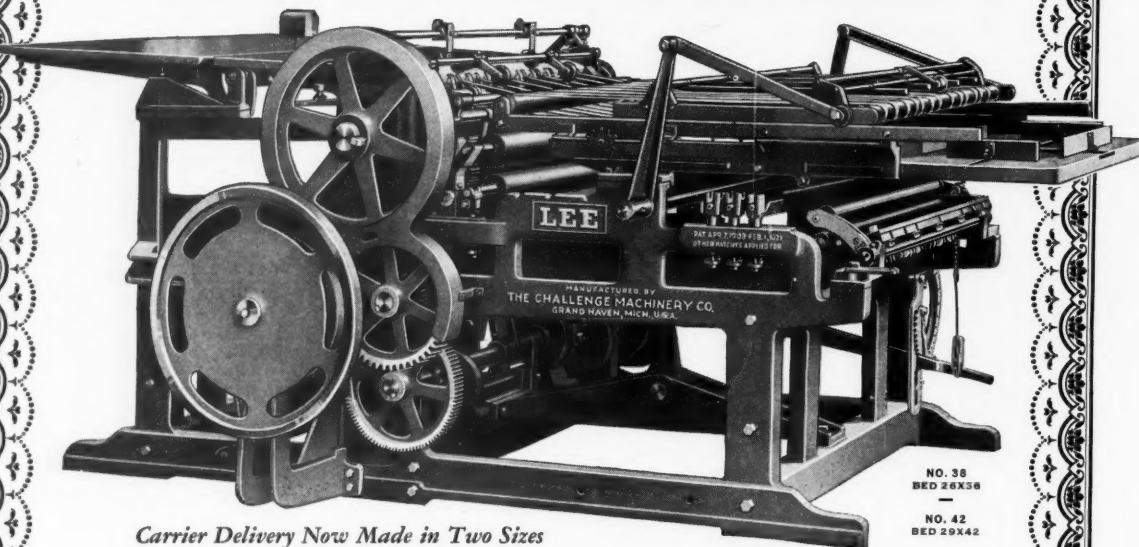
Ask your printer's supply salesman or write us

KIMBLE ELECTRIC COMPANY
634 North Western Avenue : : Chicago, Illinois

KIMBLE MOTORS

Made for Printers since 1905

Every Progressive Printer Needs the LEE PRESS

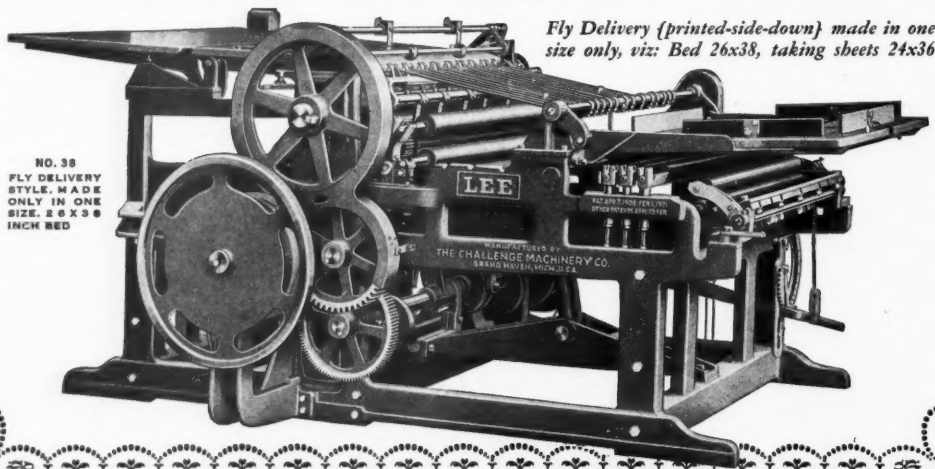


Carrier Delivery Now Made in Two Sizes

The Success of the LEE PRESS in the ten years it has been on the market, has been really remarkable, principally due to the fact that it was the first really simplified, high-class, easily-handled, moderate-priced two-revolution Pony Press—and still retains these desirable features. The Carrier Delivery Press is now made in two sizes, 26x38 and 29x42.

Write Us or Any Live Dealer for Prices and Full Particulars

The Challenge Machinery Co., Grand Haven, Michigan
Chicago-Branches-New York



Fly Delivery {printed-side-down} made in one size only, viz: Bed 26x38, taking sheets 24x36

NOTE—Our interesting magazine "The Printers Album" sent free to those in the Graphic Arts who ask for it.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



INTRODUCING OLD SPANISH COVER

WITH a unique Portfolio of Artists' Interpretations, Collins OLD SPANISH COVER makes its bow as a new achievement in paper-making ▼ ▼ ▼ the nearest approach in paper to a luxurious leather binding ▼ ▼ ▼ the most important advancement since the introduction of CASTILIAN COVER, the standard for many years.

OLD SPANISH is rich in the eagerly-sought-for qualities of a good cover, for it has character, beauty, flexibility, toughness, resistance to water and durability.

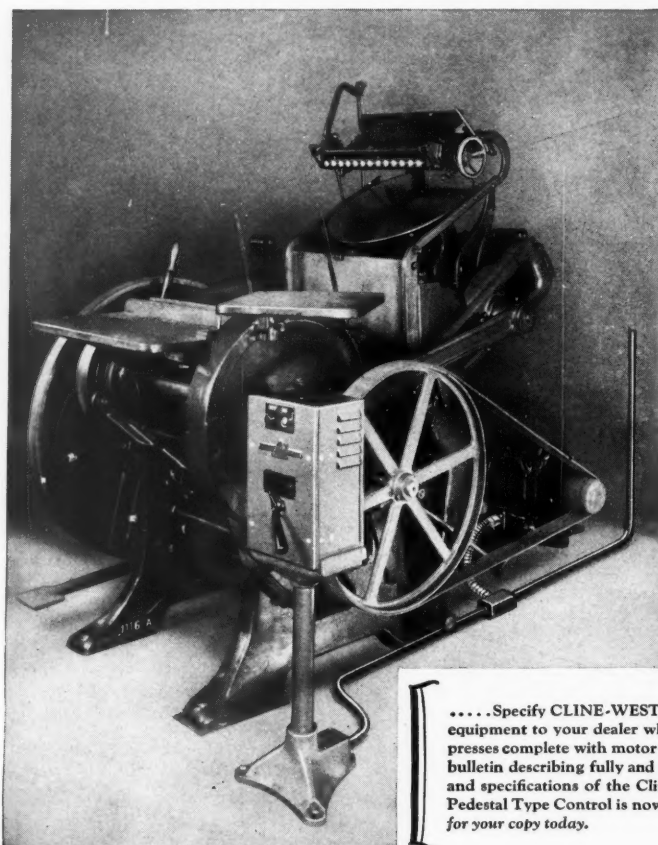
In introducing "Old Spanish" the conventional method was blue-penciled. There came an idea! Let "Old Spanish" speak for itself! Artist-designers were called in ▼ ▼ ▼ each was given *carte blanche* to act on the inspiration he found in the blank sheet, and invited to dress it up in the design which it inspired.

The variety of these interpretations, together with the designers' comments, are proof of the versatility of this outstanding cover paper. Send for the portfolio "4 American Artists Suggest New Designs on Old Spanish" and we believe you, too, will find uses, equally appealing, for OLD SPANISH COVER.

Sold by America's Leading Paper Merchants

**ANOTHER
NEW-COVER
BY COLLINS**

A. M. COLLINS MFG. CO. ▼ ▼ ▼ 1518 Walnut Street, Philadelphia



....Specify CLINE-WESTINGHOUSE equipment to your dealer when ordering presses complete with motor drive. A new bulletin describing fully and giving prices and specifications of the Cline Job Press Pedestal Type Control is now ready. Send for your copy today.

The right Motor and Control Equipment for your Job Presses

The Cline Job Press Control may be located in any position convenient to the operator as there are no mechanical connections between motor and controller. This is an exclusive feature found only in Cline equipment. Safety is also an important feature of this Press Control; no live parts are exposed.

Push button for starting and stopping is mounted in the controller cabinet. Its quality is typically Cline built, with sturdiness and durability characteristic of all types of Cline-Westinghouse equipment. Installation is simple and economical. All electrical connections are made through pedestal base.

CLINE-WESTINGHOUSE Motor and Control Equipment for

NEWSPAPER PUBLISHERS
STEREOTYPE MACHINERY
BOOK BINDERS

ELECTROTYPERS
JOB PRINTERS
COMPOSING MACHINES

MAGAZINE PUBLISHERS
LITHOGRAPHERS
PAPER BOX AND CARTON MFRS.

CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO ILL.

WESTERN OFFICE
FIRST NAT'L BANK BLDG.
SAN FRANCISCO
CALIFORNIA



EASTERN OFFICE
MARBRIDGE BLDG.
47 WEST 34TH ST.
NEW YORK CITY



Merry Christmas

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CHARLES ENEU JOHNSON
AND COMPANY



CONTINENTAL BLUE
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
BRANCHES IN ALL PRINCIPAL CITIES

KREOLITE

Your Flooring Problem

Whether it is to find flooring material that will withstand the vibration of big, speedy presses, the constant trucking of heavy forms, stereos, paper stock and other materials, or the contact of spilled molten metal in the typecasting and stereotyping rooms, **Kreolite Wood Blocks** offer the one satisfactory and permanent solution.

That is why you find **Kreolite Wood Block Floors** in many of the nation's greatest publishing and printing plants today.

These floors are laid with the tough end-grain of the wood uppermost. The patented grooves in every block are filled with **Kreolite Pitch** which binds the entire floor into a solid unit.

Tremendous weight and heavy trucking only serve to further toughen and strengthen the smooth, even surface. The remarkable resiliency of the entire floor absorbs excessive vibration. White hot metal may be dropped without danger or injury.

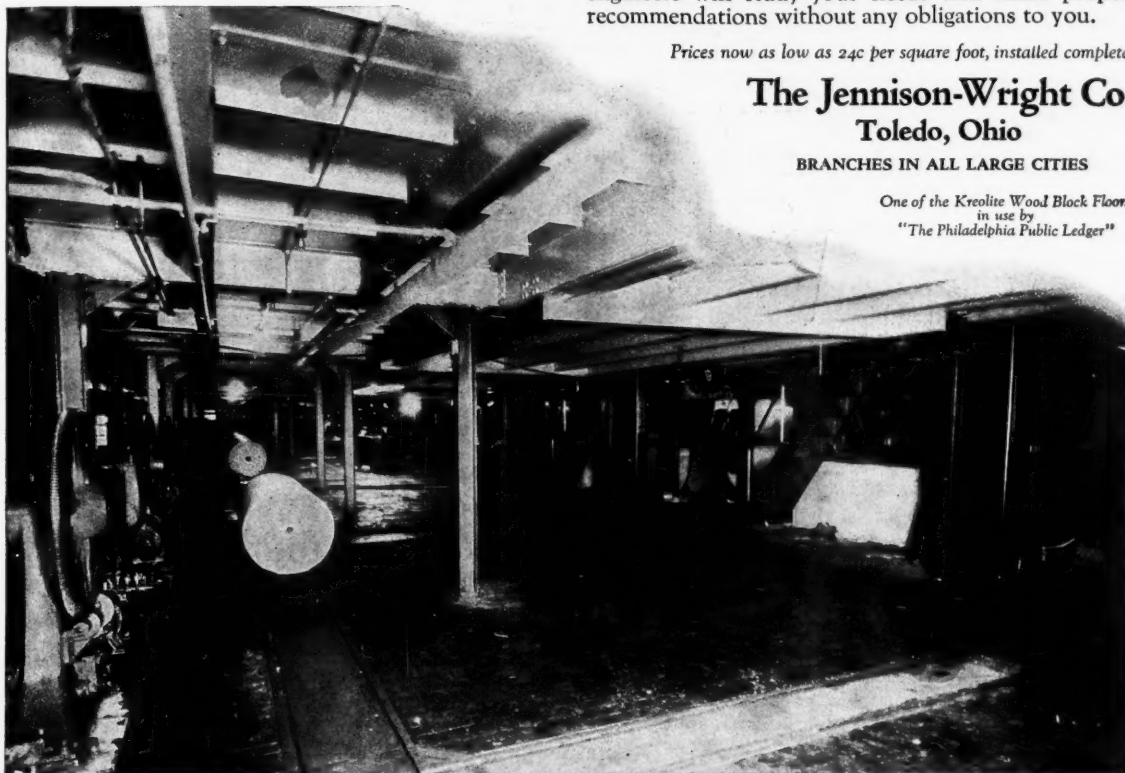
Send your floor problem to us for solution. Our engineers will study your needs and make proper recommendations without any obligations to you.

Prices now as low as 24c per square foot, installed complete.

The Jennison-Wright Co.
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES

One of the Kreolite Wood Block Floors
in use by
"The Philadelphia Public Ledger"



FLOORING

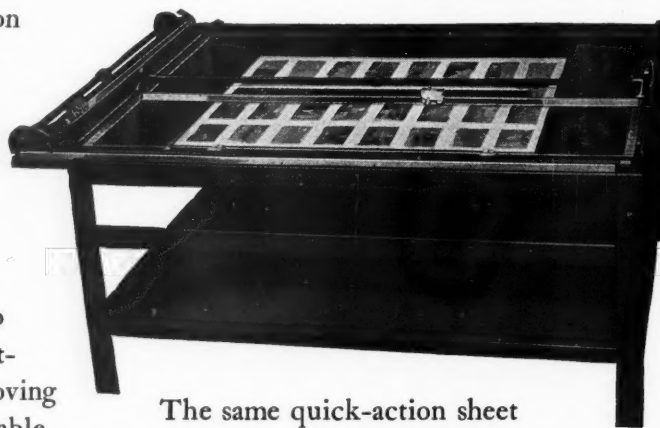
WOOD
BLOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

NOW~a New and Lower Priced (with the Same Superb Geared Accuracy) **C**raftsman Line-up Table

The same geared straight-edges lock in position in the same manner — 2½ inches ⅛ inch and flat on the sheet. No torn sheets — no holding up of the straight-edge while moving it across the table

The same hair-fine sharp ink lines from the same automatic ink-liners



The same quick-action sheet gripper and guides insure the same quick and accurate position

Built in the same three experience-proven sizes
38" x 50"
45" x 65"
50" x 75"

Only the price is smaller; otherwise you get the same unfailingly accurate precision device

Only the Lighting Feature has been Omitted
and we are now able to make a considerably Lower Price

This places the unequalled Craftsman accuracy in line-up at the command of even the one-cylinder printer and the lithographer with one press. No need now to struggle along with devices of questionable accuracy when you can have what is recognized by the world's leading printers and lithographers as the best. There is no other way to do as perfectly or as quickly what the Craftsman does. Write today for full particulars concerning this New Craftsman. Tell us what kind of shop you run and we will be pleased to tell you which size Craftsman can serve you best and what the cost will be.

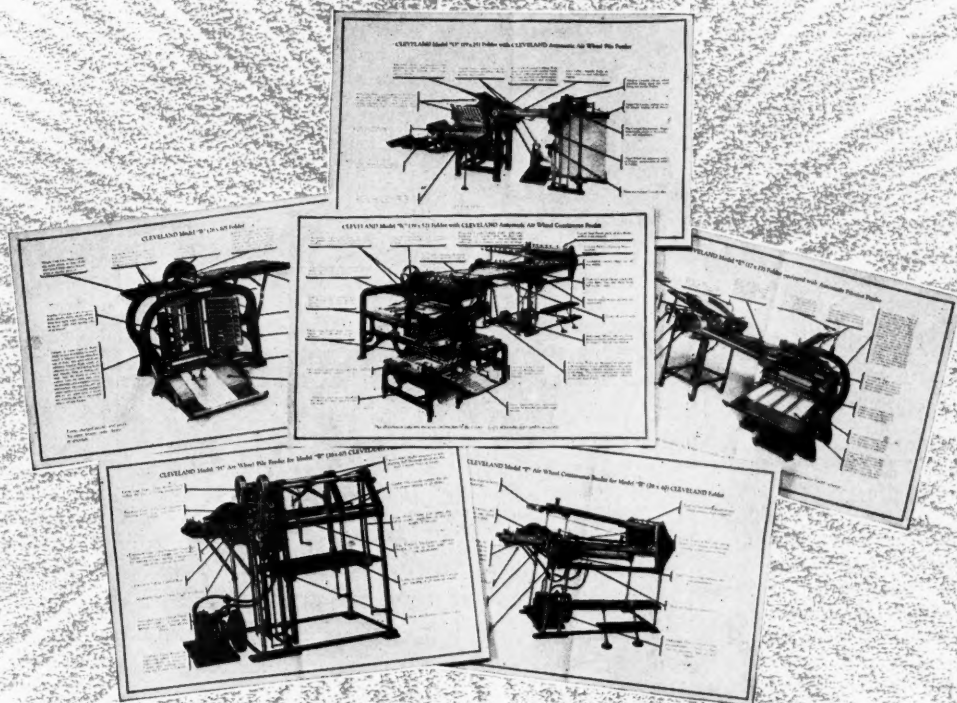
Craftsman Line-up Table Corporation

Makers of the World's Leading Line-up Device for Printers

49 RIVER STREET

WALTHAM, MASS.

New CLEVELAND Folder Literature



THESE show graphically why each CLEVELAND Folder Model is the leader in its field. They present detailed data showing the mechanical superiority that makes for lowest folding costs. Send today for any or all of these descriptive circulars.

Model "K" (39x52)
Model "O" (19x25)

Model "B" (25x38)
"E" & "L" (17x22)

THE CLEVELAND FOLDING MACHINE CO.

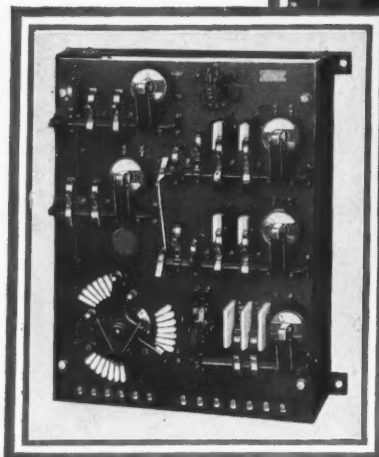
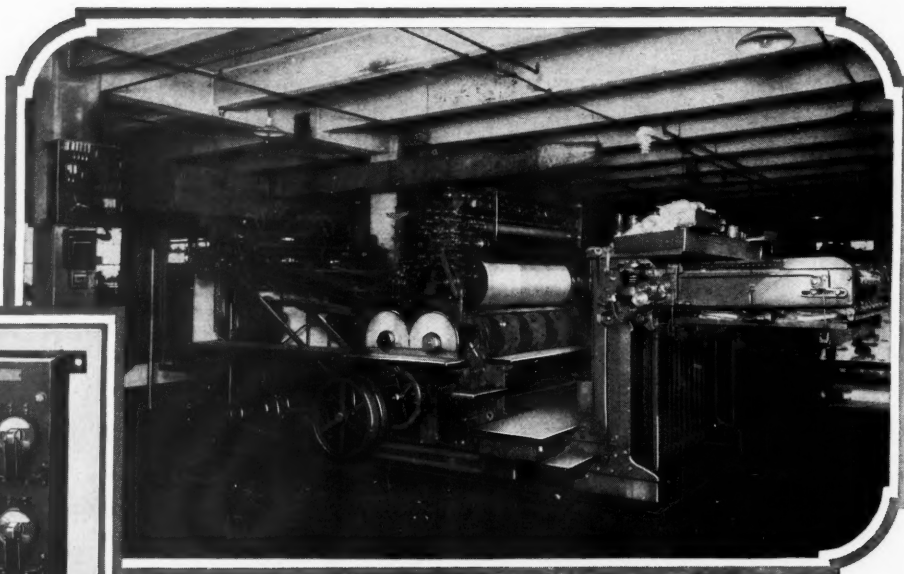
General Offices and Factory: 1929-1941 E. 61st St., CLEVELAND, OHIO

NEW YORK—Printing Crafts Building
BOSTON—Chamber of Commerce Bldg.

CHICAGO—532 S. Clark Street
PHILADELPHIA—Public Ledger Bldg.

LOS ANGELES—East Pico and Maple St.
SAN FRANCISCO—514 Howard Street

Rotary Offset Press equipped
with G-E Motor Drive
and Control



CR6133-A5 preset speed, magnetically
reversible, automatic controller

The power back of your press

The mainstay of the lithographing business is the rotary offset press. Successful results from offset presses are largely dependent upon the performance of the motors and control which operate them. The requirements are exacting—frequent starting, fine inching, wide range of speed control, slow down, etc.

Where the power supply is alternating current, the G-E Type CR6133-A5 controller in conjunction with Type MT motor is recommended. This control is of the automatic preset-speed type, push-button operated. A quick stop is obtained without the use of mechanical brakes. Magnetic reverse provides for an easy back-up.

The dependable service rendered by General Electric products will help the lithographer to maintain the highest quality in his work.

Apply the proper G-E Motor and the correct G-E Controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. "Built in" or otherwise connected to all types of industrial machines, G-E Motorized Power provides lasting assurance that you have purchased the best.



Motorized Power
—fitted to every need

GENERAL ELECTRIC

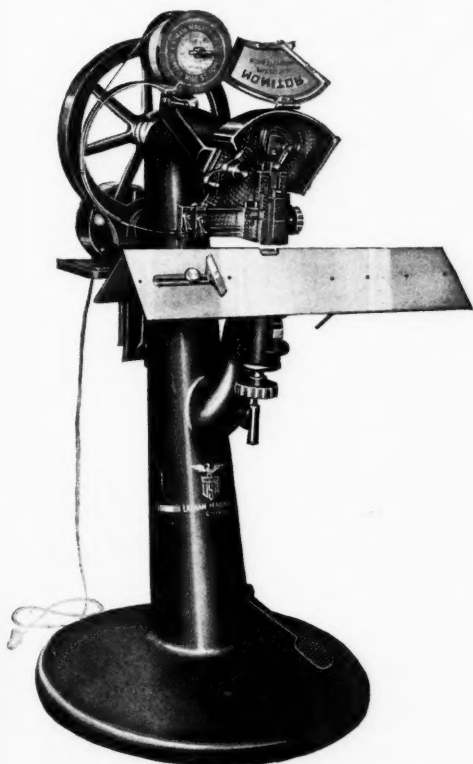
GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

201-94



2 SHEETS OR 7/8" THICKNESS —that's what the MONITOR— STITCHER DOES

The MONITOR is making money for many a shop just like yours. It will do the same for you. Get the facts—mail the coupon TODAY



Talk about stitcher performance! Here's the machine that's got it on them all, no matter what way you figure it out. It's the MONITOR, of course—the most versatile stitcher on the market—the only machine that will perfectly stitch from 2 sheets to 7/8" thickness and do the finest job you ever saw.

Flat or Saddle Stitch

Without Removing Table

That's another feature. With the MONITOR you can change from flat to saddle stitching or vice versa without removing the table. That speeds up your work. And there's no change of parts necessary for using different sizes of wire—the machine automatically adapts itself to the wire. Just slip the spool on, and MONITOR does the rest.

Speed—All You Want of It

Speedy—accurate—always on the job—that's the MONITOR. Run it at 150 to 225 stitches—or faster if you wish—it's all the same to this stitcher. Just set the pace and watch the MONITOR hum along all day without a hitch or balk. That's how it makes money for you—turns the minutes into profits—speeds up your shop to peak production and turns out a grade of work that builds good will.

Get a MONITOR

If you're out to make more money, to do better work, or increase production—get a MONITOR. At least investigate this great little stitcher. Get all the facts by mailing the coupon right away.

Latham Machinery Co.

1149 Fulton Street

Chicago, Illinois

NEW YORK
461 Eighth Avenue

PHILADELPHIA
The Bourse

BOSTON
531 Atlantic Avenue

C
O
U
P
O
N

Latham Machinery Company,
1149 Fulton Street, Chicago, Illinois

Give us all the facts about the MONITOR Stitcher, quote price and show how it will make us money.

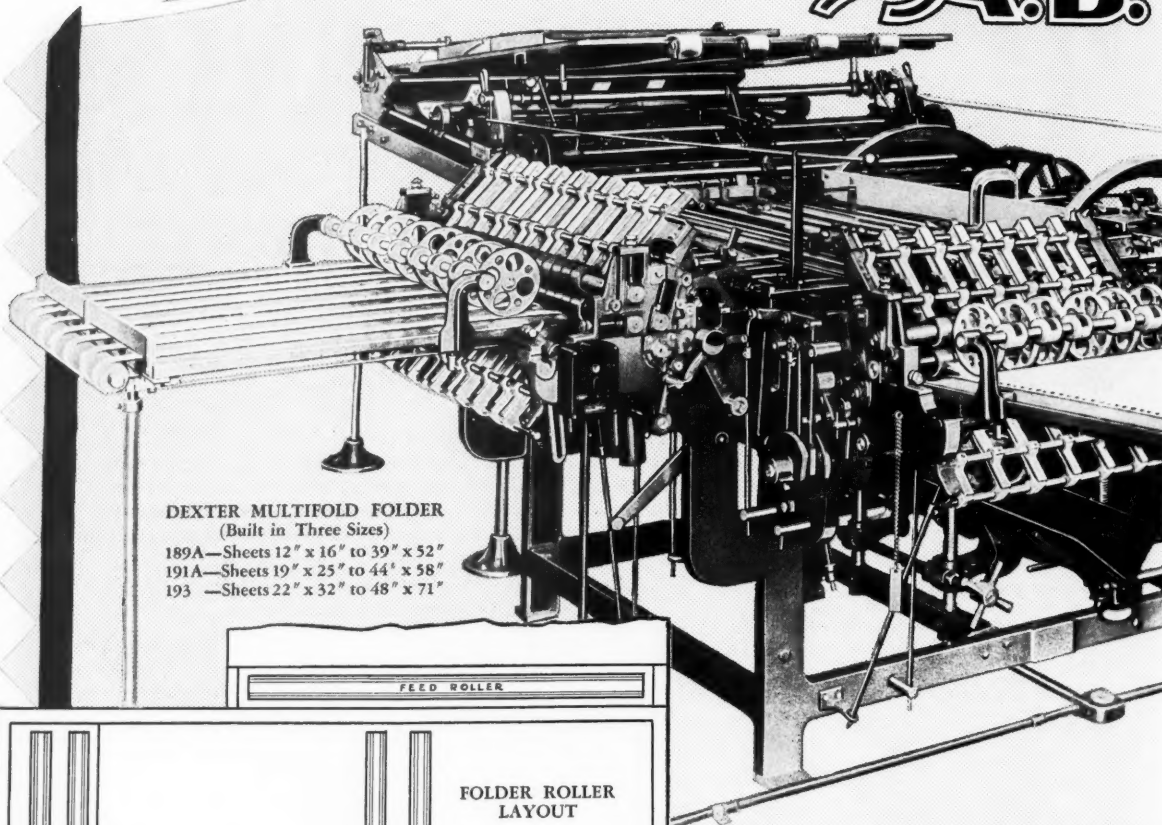
Name

Address

City State

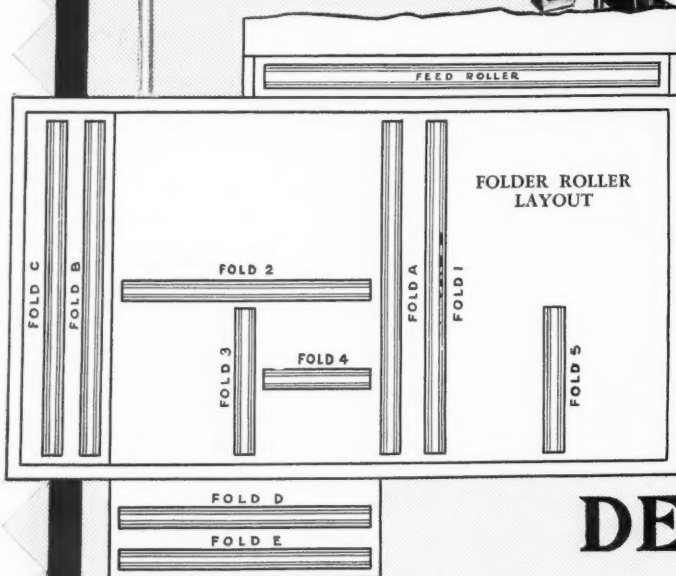
DEXTER MULT

With A.B.



DEXTER MULTIFOLD FOLDER
(Built in Three Sizes)

189A—Sheets 12" x 16" to 39" x 52"
191A—Sheets 19" x 25" to 44" x 58"
193 —Sheets 22" x 32" to 48" x 71"



The illustrations on the opposite page show some of the folds that can be made with the use of loop Folds "D" and "E." In addition this folder will make the usual 2, 3 and 4 right-angle folds and also 2, 3 and 4 parallel folds, and many combinations of right-angle and parallel folds.

DEXTER FOLD

28 West 23rd St

CHICAGO
528 S. Clark St.

PHILADELPHIA
5th and Chestnut Streets

BOSTON
77 Summer St.

CLEVELAND
811 Prospect Avenue

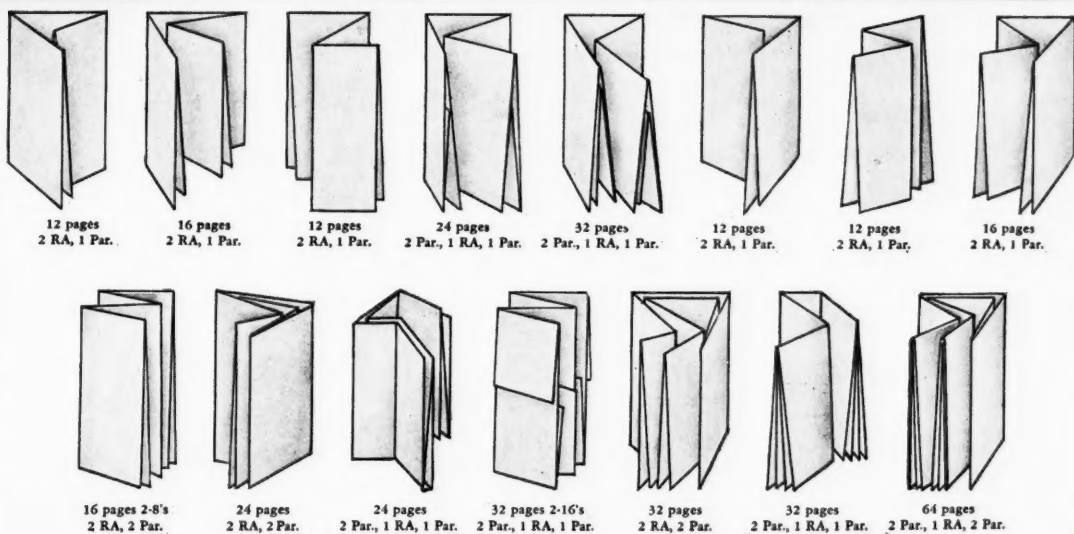
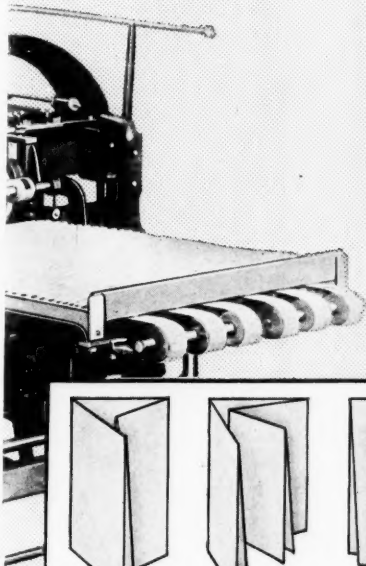
ST. LOUIS
2017 Railway Ex. Building

IFOLD FOLDER

Loops C.D.E.

THE Fully Equipped Dexter Manifold Folder combines a *Sheet Size range, Folding range and Output per hour* heretofore beyond the capacity of any Folder.

Sheet sizes up to 48 x 71 can often be folded in the same sizes they are printed on press. You save fifty per cent or more of your Folding, Slitting on press, Inserting, Sheet Cutting and other handling of your work after it is printed. These economies are worth your *investigation before you install your next Folder.*



SOME OF THE FOLDS MADE BY USE OF LOOP FOLDS "D" AND "E"

ER COMPANY
. NEW YORK, N.Y.

DALLAS
E. G. Myers
924 Santa Fe Building

ATLANTA
Dodson Printers' Supply Co.
55 South Forsyth Street

SAN FRANCISCO
H. W. Brintnall Co.
51 Clementina Street

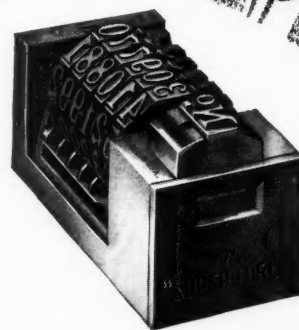
LONDON E. C. 1, ENGLAND
Sheridan Machinery Co., Ltd.
63 Hatton Garden



The
"SUPER-FORCE"
A NEW TYPOGRAPH

AT LAST a numbering machine that means real profit on every numbering job. Nothing "temperamental" about this new typograph. Put this "Super-Force" on a fast press or a slow one—a long run or a short run—and it will click off number after number without the least trouble. The gradual action, strong construction and many other advantages make it the last word in typographs and the last word in PROFITS. Cash in on this new Force of Numbers by ordering at least one new "Super-Force" today!

{For sale at all type foundries}

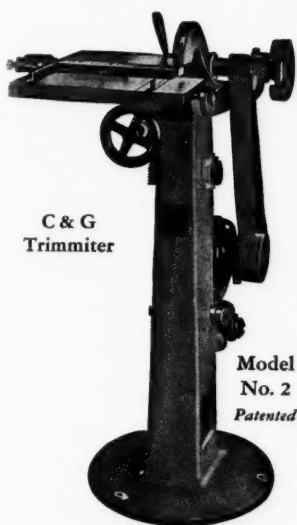


Wm. A. Force & Co., Inc.

105 Worth Street New York City
 180 North Wacker Drive . . Chicago, Ill.
 573 Mission Street . . San Francisco, Calif.

- C & G TRIMMETER -

PROFIT Begins Where Waste Stops —Stop Waste with MODERN Tools

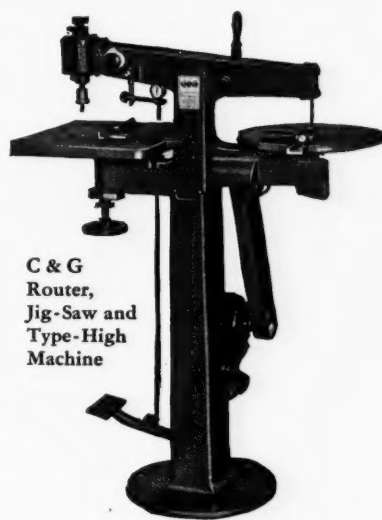


C & G
Trimmer

Model
No. 2
Patented

....TRIMMETER is
in so many leading
shops that users tell
our story. Ask them.

INCREASE production
and you reduce cost.
...These tools save
MAN-TIME; they stop
many small but im-
portant leaks...reduce
payroll and increase
profit. Purchase price
is lower and upkeep
practically nothing.



C & G
Router,
Jig-Saw and
Type-High
Machine

....The ROUTER is
newer, but has already
found its place—you
need both machines.

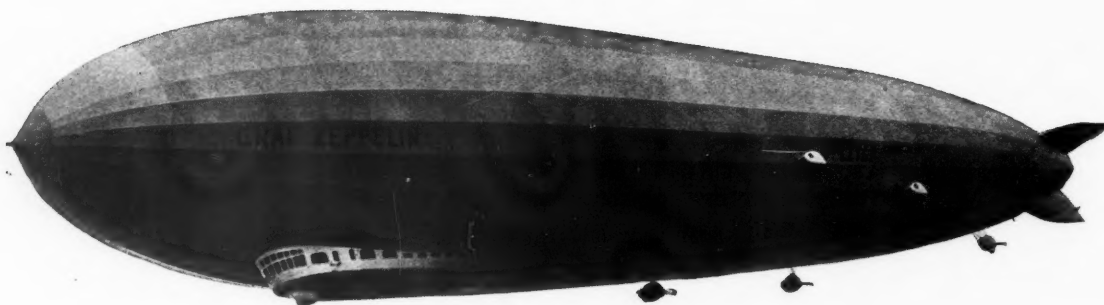


*Sold by leading Type Founders and Dealers everywhere
.....or write direct to the manufacturers*

Cheshire & Greenfield Manufacturing Co.

182-184 East Clybourn Street....Milwaukee, Wis.

C&G ROUTER · JIG-SAW AND TYPE-HIGH MACHINE



Hoch der Kelly

**Graf Zeppelin
brings words of praise for
Style B Kelly Presses
installed in Berlin**



DR. SELLE-EYSLER
AKTIENGESellschaft.

BERLIN SW 29 4/10/1928.
ZOSSENER STRASSE 55
TELEFON: F4 Bismarck 3301

Der Vorstand

My dear Mr. Kelly:

I am using the first "Zeppelin Post" from Germany to Amerika to send you my kind regards.

Also I would like to tell you that we are very pleased with your two "Kelly Presses".

The machines are working to our best satisfaction and I am hoping to give you an order of another two Kelly Presses in the beginning of next year.

Hoping that the letter will safely arrive.

I am, yours very truly,

Paul Lamerz

The above letter speaks for itself. This well-known Berlin printing concern not only has the most modern automatic (Kelly) presses installed, but has taken the most modern means (Graf Zeppelin) of carrying its approval.

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses; Sears Company Canada Limited, Toronto-Montreal-Winnipeg;
Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand; Camco [Machinery] Limited, London, England; National Paper and Type Co.,
Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN ULTRA BODONI WITH BODONI AND ITALIC



... and Beauty Dictates to the Boss

WHAT determines the choice of things today? Typewriters, for example? Is it that one machine is outstandingly more efficient than another? No

But someone from the Office Supply Company shows Clara a good-looking *catalog* printed on a Cantine Coated Paper, with cuts of typewriters in color. One of them will match her smock. And that's what she decides the Boss shall buy. He buys it, too.

Beauty determines a lot of purchases for you in the course of a year. And that's

a fact Why not use Beauty to increase your sales?

The foundation of Beauty in printed matter is Coated Paper of known dependability—a necessity for good halftone and process printing.

In Cantine's you get a coated paper produced in mills that have been devoted exclusively to paper-coating for 40 years and have proved their mastery of economical production with highest standards of quality. Write for sample book and nearest distributor's name. Address Dept. 334.

THE MARTIN CANTINE COMPANY

Specialists in Coated Papers since 1888

Mills at Saugerties, New York



N. Y. Sales Office, 501 Fifth Avenue

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL - Easy to Print

LITHO C.I.S.
COATED ONE SIDE

Please Mention THE INLAND PRINTER When Writing to Advertisers.



A DECLARATION OF POLICY



To be understood. That is the great desire of the human heart. Every individual—every group of individuals—striving to gain public recognition, desires above all else to be credited with sincerity of purpose. Enduring satisfaction does not come from the ability to survive competition and amass money. The predatory instinct provides that capacity. But, to win the medal of common approval—the medal that is minted in the public mind—and to be cited as worthy of association with the loftiest characters known to business, is an ambition which stirs big and little alike, from General Motors down to the Lilliputians of trade and industry.

Since 1904 Royal has grown to be the General Motors of the electrotyping industry through pursuing the same policy—*“keeping ahead of public demand”*—and establishing *the company* rather than the product, as the symbol of worth and the guarantee of good faith.

This, then, is to declare that *our* company, having received full recognition for its sincerity of purpose—having achieved its leadership through contributions* to the industry, rather than through the pursuit of gain, shall continue this policy for all time and thus, as we labor to excel past performances, make sure that our motive shall be understood.

ROYAL ELECTROTYPE COMPANY

Philadelphia

H. W. Haydock
PRESIDENT and TREASURER



*A descriptive list of Royal contributions to the industry including chromium plating; modernized wax engraving, and “Royaltypes” which are duplicate original engravings at one-third the cost; will be mailed on request to those who would learn about the latest developments in electrotyping.





Is Your Printing Plant Haunted?

IS it haunted by the memories of the money you might have made? Memories—*Of the little customer* that “grew up.” You weren’t equipped to handle his first jobs and show a profit on them. You had to pass them up. He developed into a large client, and took all his business to your competitor who looked after him from the beginning.

Of the initial order on which you “sharpened your pencil” to meet the bid of the Gordon-equipped shop, lost money on

the transaction, and never received a second order from the same customer.

Of the innumerable short runs, some of them “particular jobs” on which price was secondary, which you had to turn away because your high-priced, specialized presses couldn’t print them at a profit.

Of the time you had to refuse that big concern’s rush order because your only open press was on a bad temperamental streak, the job got away to a Gordon-



equipped shop that delivered it in a hurry, and eventually all of that same big client's business went to the printer who "fixed him up" in his emergency.

Of the dull spell brought about by that sad price war, when your more elaborate presses stood idle; when, in desperation, you tried to keep them busy by assigning them work which their complicated design unfitted them to produce economically; and your overhead fairly ate you up while your Gordon-equipped competitors were running their shops to full capacity.

Of the—but that's enough. The point now is to drive these memories away, and to let no more of them gather around your plant.

There is a fundamental place in *every* modern plant for one or more Gordons. It is these Gordons that make your shop

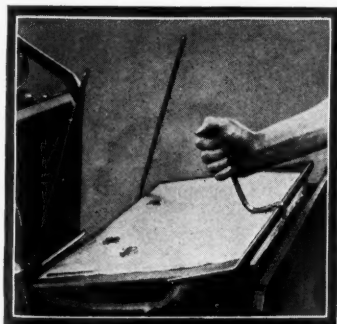
flexible, instantly able to take care of your customers, and nimbly responsive in taking advantage of every business-boosting opportunity.

*Gordons enable you—*To make ready quickly, wash up in a jiffy, and change to the next job with a speed that achieves a high turnover in production. ✓✓ To reduce upkeep virtually to the cost of lubrication. ✓✓ To operate economically by hiring inexpensive labor easily found or trained. ✓✓ To turn out beautiful halftone and color work at a profit. ✓✓ To gain and hold the good will of customers through prompt service. ✓✓ To educate small accounts into becoming large accounts. ✓✓ To get and keep *all* the business of the large buyer. ✓✓ To yield greater returns per dollar invested than on any other equipment in your whole establishment.



THE CHANDLER & PRICE COMPANY • Cleveland, Ohio

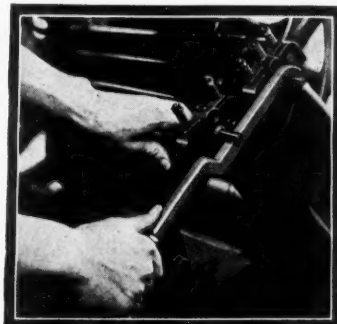
The Two Slickest Little Tools in Many a Day



The C&P Tympan Bale Lifter—
lifting the upper bale

THE C&P Tympan Bale Lifter, for all sizes of C&P Presses, lifts either bale in a second. It is invaluable in every shop where "somebody else has the screwdriver."—The C&P Saddle Lifter, for C&P 4-roller presses only, lifts the saddles *from the front*. It obviates the usual tussle against the downward pull of the saddle springs.

Price of either tool, \$1.00, postpaid



The C&P Saddle Lifter—
lifting the bottom saddle

Please Mention THE INLAND PRINTER When Writing to Advertisers.

No press is complete
without
dependable
control



~don't leave its choice to chance

THE modern printer no longer considers a press complete without Motor Control—so much depends on it. Convenience of manipulation, safety to motors and men, the productive speed of the press!

Surely such a factor in the production of better printing, in profitable volume, deserves as much care in selection as employees, ink, or the presses themselves.

C-H Control organizes your pressroom on the most efficient basis. The

maximum press speed for the job in hand is pre-set by the pressroom foreman. The feeder has accurate, unfailing, and convenient control of every movement of the press—yet he is relieved of all responsibility for the protection and regulation of the motor. He is left free to concentrate on his specific job—turning out better printing in minimum time.

For these and many other reasons—fully explained on request—it pays to insist on C-H Press Control.

The CUTLER-HAMMER Mfg. Co.

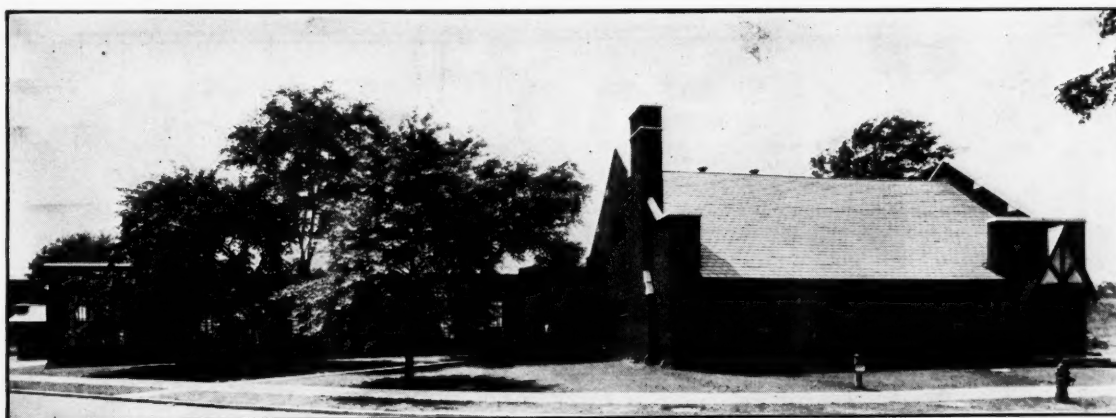
Pioneer Manufacturers of Electric Control Apparatus

1249 St. Paul Avenue

MILWAUKEE, WISCONSIN

CUTLER HAMMER

The Control Equipment Good Electric Motors Deserve



"A Home of Your Own" Means More Than Sentiment to a Printer

WHEN you consider the relative advantages of building a modern printing plant of your own as against operating in rented quarters, weigh carefully these factors:

Efficient operation in a plant laid out and designed for your own special requirements, with machinery and departments properly arranged for low-cost production.

Adequate daylighting and ventilation.

Favorable location, perhaps away from congested districts, where land is cheaper and conditions are better for your employees.

Sound investment and freedom from tenantry status.

Austin has worked with many printers and allied industries in securing these advantages.



These pictures show the attractive architectural treatment of the National Library Bindery plant at Cleveland, recently designed and built by Austin.

American Book, Art Color Printing, R. R. Donnelley, Haddon Press—these are just a few representative clients.

The Austin Method means a complete building service, architectural design, construction, building equipment, and financing if desired—by this one national organization.

An Austin contract guarantees to you in advance:

1. Low total cost for the complete project.
2. Completion date within a specified short time with bonus and penalty clause if desired.
3. High quality of materials and workmanship.

For approximate costs and other building data, wire, phone the nearest Austin office or send the memo.

THE AUSTIN COMPANY, Engineers and Builders, Cleveland

New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle Portland
The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

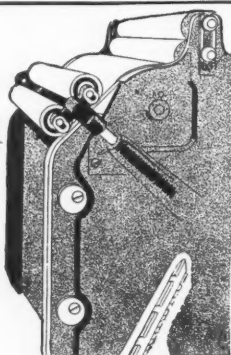
AUSTIN

Complete Building Service

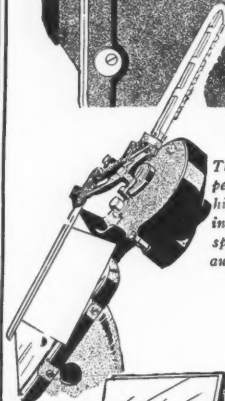
	Memo to THE AUSTIN COMPANY, Cleveland—	We are interested in a	
	.....project containing.....sq. ft. Send me a personal copy of	
	"The Austin Book of Buildings." Individual.....		
	Firm.....City.....		

I. P. 12-18

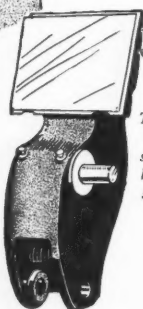
Please Mention THE INLAND PRINTER When Writing to Advertisers.



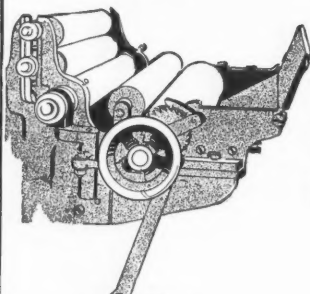
The large diameter inkers, reciprocating drum and riders. Also shows method for adjusting runner rails.



The revolving grippers, simple and highly efficient, solving the problem of a speedy and accurate automatic feed.



The platen, weighing nearly 224 lbs., swings on a massive hardened and ground special steel shaft.



Inking mechanism, showing steel reciprocating distributor, steel rider, fountain roller and ductor roller. Flexible ink knife is fitted.



The frame of the Heidelberg is one massive casting weighing nearly 1,780 lbs.

8500

satisfied users from all parts of the globe have endorsed the Heidelberg Automatic Press. ~ ~ ~ Have you seen this press? You should know all about it. The new 1929 model shown on the opposite page embodies many new features ~ ~ ~ such as increased speed, simplicity and ease of control and greater output. Maximum speed is 3600 impressions per hour. 7000 impressions when run two up. Don't miss a day ~ ~ ~ printing the HEIDELBERG way.

⌈ We maintain a service department from which all spare parts are guaranteed to be delivered the same day as ordered. ⌋

write or phone

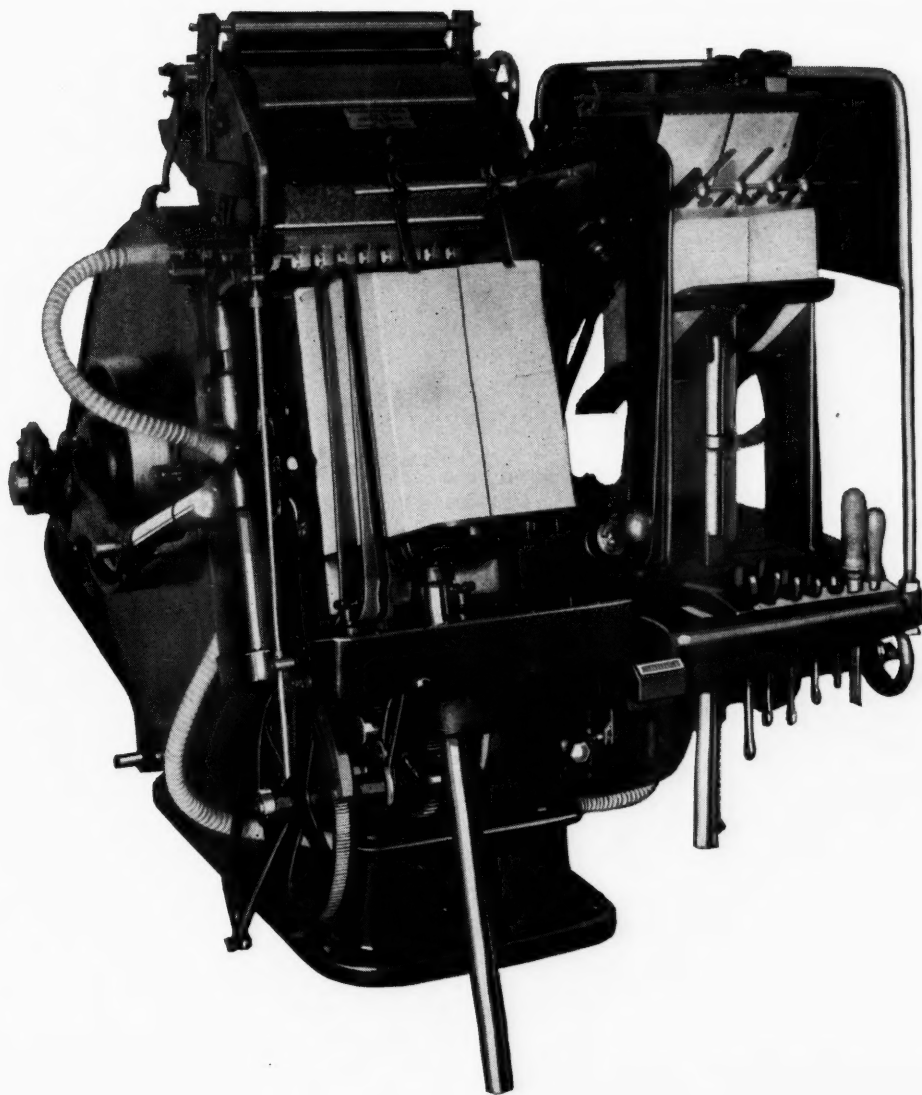
**THE HEIDELBERG
AUTOMATIC PLATEN COMPANY**

461 Eighth Ave.

Phone MEDallion 3957

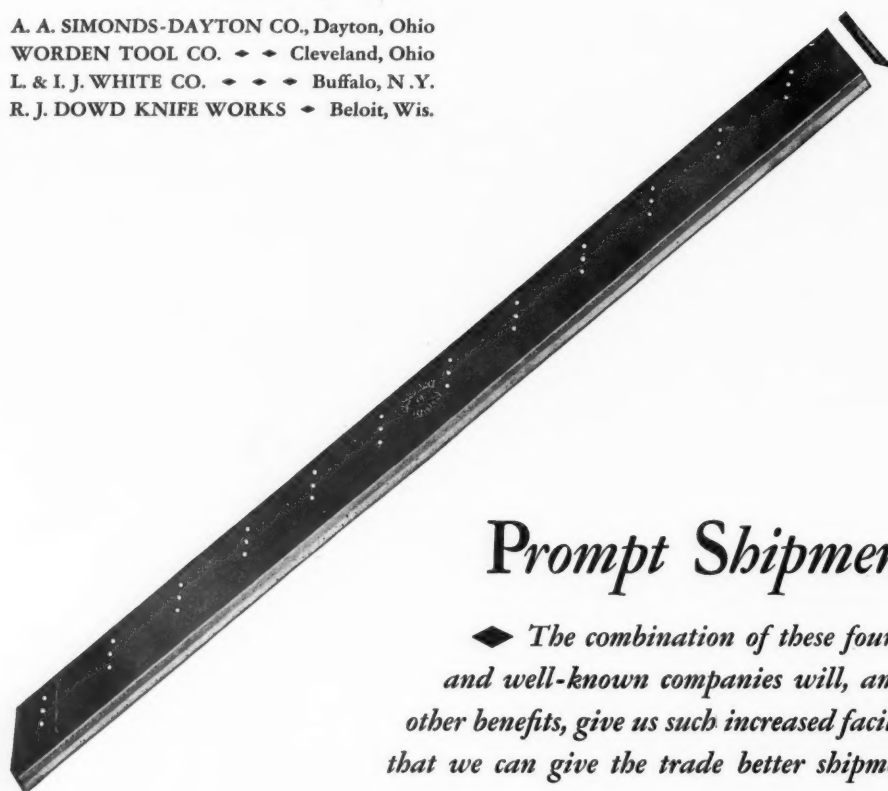
New York

The New Model 1929 Heidelberg



THE NEW STYLE PRESS

A. A. SIMONDS-DAYTON CO., Dayton, Ohio
WORDEN TOOL CO. ♦ ♦ Cleveland, Ohio
L. & I. J. WHITE CO. ♦ ♦ ♦ Buffalo, N. Y.
R. J. DOWD KNIFE WORKS ♦ Beloit, Wis.



Prompt Shipments

◆ *The combination of these four old and well-known companies will, among other benefits, give us such increased facilities that we can give the trade better shipments.*

You Can Have the Knives You Prefer

IF you have been using Dowd Knives for instance, and prefer them, you can still have Dowd Knives by specifying them, and they will be exactly the same as before.

Do not allow any of our unfair friends to persuade you that our progress will be at your expense, for we can benefit only as our customers are better served, and such is our intention and aim. ◆ *May we have your inquiries?*

SIMONDS WORDEN WHITE CO.

HEADQUARTERS: DAYTON, OHIO

R. J. DOWD KNIFE WORKS DIVISION
Beloit, Wisconsin

Better Magazines, Molds & Liners

For Considerably Less Money



Our molds are guaranteed superior to any you have ever purchased in the past, regardless of price. They are hardened by a special process—and each operation is performed by an expert. These molds are warranted not to warp under the most severe heat.

Universal Molds (as illustrated)	. . . . \$ 90.00
Recessed Molds	. . . . 100.00
Solid Liners	. . . . 1.50
Recessed Liners	. . . . 2.50
Head Letter Liners	. . . . 3.50

Interchangeable on all Linotype Machines

We have a special department for repairing Linotype Magazines and Molds

Our magazine orders increased 75 per cent for the first six months of this year over the same period in 1927. When printers will buy from 5 to 30 additional magazines after a trial order it must be on merit.

Try one or more at our risk. We guarantee them to work perfectly from the very beginning—besides you save \$45.00 on each full-size magazine.

Full Size \$150.00

Split Size 110.00

Interchangeable on all Standard Linotype Machines

RICH & McLEAN, Inc.

Factory: Cliff Street,
near Beekman

NEW YORK CITY

Sales Office: 15 Park
Place, near Broadway



Chicago
F. M. JOERNDT
5104 Barry Avenue

Twin Cities
PERFECTION TYPESETTING
and Printers' Supply Service
St. Paul, Minn.

San Francisco
THOS. F. DONAHUE
200 Davis Street

Philadelphia
WM. W. CORTER
6106 Catherine Street

HAMILTON
Ground and Polished

SURFACES

CAST IRON

Recognizing the iron surface as an implement of the printing industry which has come to stay, this Company has at great expense installed Milling and Grinding machines for the production of *Ground* and *Polished* iron surfaces.

These iron tops provide the printer for the true imposition of his forms, surfaces equal to the work beds of the most exact precision machine tools used in industry, as fine as it is commercially practicable to produce such an article.

Hamilton Iron Tops when installed and properly levelled present the ideal imposing surface and is as accurate as any press bed. A great make-ready time saver.

Hamilton Mfg. Co.

Main Office and Factory, Two Rivers, Wisconsin
Eastern House, Rahway, N. J.
Pacific Coast Plant, 440 East 49th St., Los Angeles, Cal.

Hamilton Goods are for sale by all Prominent Type Founders and Dealers everywhere.



The Forward March!

During the past two years the matrix resources of Monotype users have been augmented by approximately forty type series for machine typesetting, display advertising and job work—in sizes from 6 to 72 point.

421

New Faces and Sizes

The following new Monotype faces are a fair measure of our purpose to safeguard the typographic progress of plants placing their dependence on the Monotype for machine composition and hand typesetting:

NEW MONOTYPE FACES FOR MACHINE TYPESETTING

NAME OF FACE	SERIES NUMBER	POINT SIZES	NAME OF FACE	SERIES NUMBER	POINT SIZES
Bodoni	375A	6 to 12	Goudy Bold Italic	294K	6 to 12
Bodoni Small Caps	375B	6 to 12	Goudy Lanston	279J	8 to 12
Bodoni Italic	375C	6 to 12	Goudy Old Style	394E	6 to 12
Cloister Bold	295J	6 to 12	Goudy Old Style Small Caps	394F	6 to 12
Cloister Bold Italic	295K	6 to 12	Goudy Old Style Italic	394G	6 to 12
Garamond Bold	548J	6 to 12	Goudy O. S. (long desc.)	H9-394E	6 to 12
Garamond Bold Italic	548K	6 to 12	Goudy O. S. Italic (long desc.)	H9-394G	6 to 12
Goudy Bold	294J	6 to 12			

NEW MONOTYPE FACES FOR TYPECASTING TO 36 POINT

NAME OF FACE	SERIES NUMBER	POINT SIZES	NAME OF FACE	SERIES NUMBER	POINT SIZES
New Caslon	537	14 to 36	Garamond Bold	548	14 to 36
New Caslon Italic	537I	14 to 36	Garamond Bold Italic	548I	14 to 36
*Bodoni Bold Panelled	575	18 to 36H4	Goudy Bold	294	14 to 36
Bodoni Small Caps	375B	14 and 18	Goudy Bold Italic	294I	14 to 36
Broadway	306	12 to 36	*Goudy Bold Italic Swash	294IS	14 to 36
*Broadway Engraved	307	14 to 36	Goudy Cursive	324	14 to 36
*Caslon Shadow Title	379	36H4	Goudy Handtooled	383	10 to 36
Cloister Bold	295	14 to 36	Goudy Handtooled Italic	383I	10 to 36
Cloister Bold Italic	295I	14 to 36	*Goudy Handtooled Italic Swash	383IS	14 to 36
Cloister Old Style	395	14 to 36	*Goudy Heavyface	380	12 to 36
Cloister Old Style Small Caps	395B	14 and 18	*Goudy Heavyface Italic	380I	14 to 36
Cloister Old Style Italic	395I	14 to 36	*Goudy Heavyface Condensed	382	12 to 36
*Cochin Open	262	18, 24, 36	*Goudy Lanston	279	14 to 36
Cooper	482	8 to 36	Goudy Old Style	394	14 to 36
Cooper Italic	482I	8 to 36	Goudy Old Style Small Caps	394B	14 and 18
Cooper Black	282	6 to 36	Goudy Old Style Italic	394I	14 to 36
*Cooper Tooled	582	18 to 36	*Hadriano	309	12 to 36
Fournier	305	18 to 30	Modernistic	297	18 to 36
Gallia	313	14 to 36			

NEW MONOTYPE FACES FOR CASTING ON THE GIANT CASTER

NAME OF FACE	SERIES NUMBER	POINT SIZES	NAME OF FACE	SERIES NUMBER	POINT SIZES
Bodoni Bold	275	42 to 72	Garamond Bold	548	42 to 72
*Bodoni Bold Panelled	575	42 to 72	Garamond Bold Italic	548I	42 to 72
Caslon	437	42 to 72	Gothic, Cond. Title No. 11	43	72
Caslon Italic	437I	42 to 72	Gothic, Condensed	51	42 to 72
Caslon Bold	79	42 to 72	Gothic, Franklin	107	42 to 72
Caslon Bold Italic	79I	42 to 72	Goudy Bold	294	42 to 72
Century Bold Italic	118I	42 to 72	Goudy Bold Italic	294I	42 to 72
Cheltenham Bold	86	42 to 72	*Goudy Bold Italic Swash	294IS	42 to 72
Cheltenham Bold Italic	86I	42 to 72	Goudy Handtooled	383	42 to 72
Cheltenham Bold Cond.	88	42 to 72	Goudy Handtooled Italic	383I	42 to 72
Cheltenham Bold Cond. Italic	88I	42 to 72	*Goudy Handtooled Italic Swash	383IS	42 to 72
Cheltenham Bold Extra Cond.	141	42 to 72	*Goudy Heavyface	380	42 to 72
Cheltenham Medium	186	42 to 72	*Goudy Heavyface Italic	380I	42 to 72
Cloister Bold	295	42 to 72	*Goudy Heavyface Condensed	382	42 to 72
Cloister Bold Italic	295I	42 to 72	Goudy Initials	296	60 and 72
Cooper Black	282	42 to 72	Kennerley	268	42 to 72
*Cooper Tooled	582	42 to 72	*Kennerley Bold	269	42 to 72
Gallia	313	48 to 72	Modern Condensed Gothic	140	42 to 72
*Garamont	248	42 to 72	*New Bookman	398	42 to 72
*Garamont Italic	248I	42 to 72			

*An Exclusive Monotype Face.

Lanston Monotype Machine Company, Philadelphia

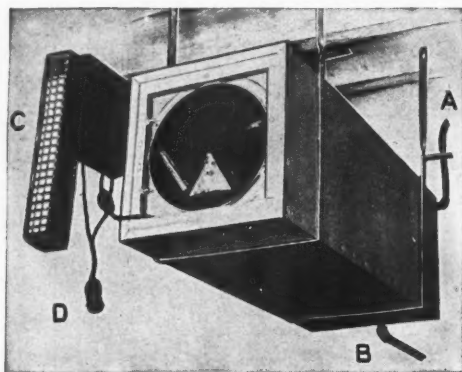
Set in Hess Old Style No. 242 and Goudy Bold No. 294; Display Figures in Gallia No. 313

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Utility *Pure Air* Humidizers

The Machine that Makes the Paper Run

Smoothly Thru the Pressroom



UTILITY HUMIDIZER

A, water supply; B, drain; C, control; D, light connection

THE ONLY LARGE capacity Humidizer that positively will not sprinkle the paper nor rust the machinery. At a cost of only about 50 cents a week per cylinder press, the printer can condition the air and, incidently, the paper, so that it will run flat all the time, and neither curl, stretch nor shrink.

Ink will flow more easily and rollers last twice as long where Humidizers are used. The workmen have no parched throats, and production rises.

Very Thin Papers Print Perfectly

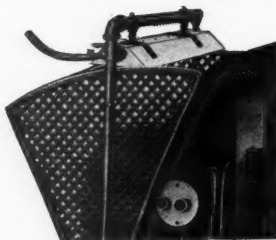
Printers handling very thin papers will be interested to know what the Transparent Paper Printing Corp., of 196 Canal Street, New York, has to say for the Utility Pure Air Humidizer: "We are pleased to say that we have found your Humidizer entirely satisfactory and fulfilling all that you claimed for it."

In addition to taking care of paper troubles, saving ink and rollers, note the report of Engineer R. W. Anderson of New York:

"Their use means a saving of coal for heating, and the removal of the cause of many colds and throat irritations, namely, hot dry air."

New Models of Utility Gas Heaters

Many printers do not yet realize what improvements have been made in the late models of our Gas Heaters. The open-flame burners or heaters have a patent air-mixer that insures the burning of ten parts of air to one of



REFLECTING HEATER

gas no matter how high or low the flame burns. No other sheet heaters have this device. On all the heaters for small automatic presses the Utility gives two rows of flame as against one row on other makes.

ELECTRIC SHEET HEATERS

Are in increasing demand, since we produced heating units that we can guarantee not to burn out. While the fuel cost is more than gas, they are convenient and safe.

The Utility Heater Co. makes more styles of gas and electric heaters for printers than all other concerns combined. And each one is the best of its kind. Write for catalog.

If you have paper and static and offset troubles, why not write and explain them to us, naming your presses and conditions, and so get engineering advice as to just what is best for your plant?



239 Centre Street

(Phone Canal 2989)

New York, N. Y.



The Market Place

Goes On Forever... And whether it be under some giddy awning in sun-flooded Morocco... in hurrying, fashion-creating New York... or on some Main Street "just east" of the Rockies... the urge is always the same — Sell, SELL... MORE Sales... MORE Volume... MORE Profits!

MARKETS ARE EVERYWHERE... So are prospects. But there comes a moment when salesmen, no matter how "super", are taboo. That's the moment when your *printed salesman* is the best company for putting your prospect in a "buying mood". Here facts are clearly, concisely, non-interruptingly brought to his attention.

More and more men with trained eyes on the market are giving direct mail the background—the prestige—the subtle authority—expressed in any one of the Kamargo quartette of cover stocks.

MOROCCO
GAY HEAD

RAVENNA
INDIAN HEAD

Here are colors—textures—appearances wide, as any printing need demands—supplied by one mill—old, experienced in translating modern trends into practical, economical methods of expression.

MOROCCO

Forceful, dramatic, leather-like, lending itself to the manufacturer who demands movement, drama, in his printed messages.

GAY HEAD

Colorful, lovely, versatile.

RAVENNA

New, gloriously vivid, eye compelling.

INDIAN HEAD

Brilliant. Stark. Strong as the gayly woven blankets which inspired it.

Write for one or all 4 of the Kamargo sample books. The value to you of one or all is not easily calculated.



Kamargo cover surfaces are receptive, versatile; their colors span the rainbow; their construction means ruggedness and long life to catalog or folder.

KAMARGO MILLS

Founded 1898

KNOWLTON BROTHERS

Watertown, New York

AN IMPORTANT ANNOUNCEMENT

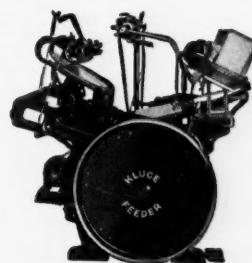
We have secured the patents and manufacturing rights of the line heretofore known as the Miller Platen Press Feeders (8x12, 10x15 and 12x18) which will hereafter be manufactured and sold under the name of "B & K" Feeders and in connection with the famous Kluge Feeders.

Printers interested in increased production and greater profit can positively solve their problems with

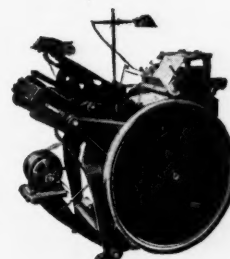
PLATEN PRESS FEEDERS

Send to the nearest branch office for a copy of "Facts and Proof" and learn what others have accomplished.

The platen press has always been the greatest profit producer in the shop. Equipped with a modern automatic feeder it becomes doubly so, increasing both profit and production as well as reducing overhead. With this equipment you are limited only by the size of the press.



KLUGE
AUTOMATIC JOB PRESS
FEEDER



B&K
FORMERLY THE MILLER
FEEDER

BRANDTJEN & KLUGE, Inc.

Factory and Main Office: St. Paul, Minn., U. S. A.

Branches for Sales and Service:

NEW YORK 77 White Street	SAN FRANCISCO 881 Mission Street	ATLANTA 86 Forsyth St., S. W.	DETROIT 1051 1st Street
PHILADELPHIA 235 N. 12th Street	ST. LOUIS 412 N. 3rd Street	DALLAS 217 Browder Street	CHICAGO 733 S. Dearborn Street

Foreign Representatives:

Toronto Type Foundry Company, Ltd. . . . Toronto, Canada
H. W. Caslon Company, Ltd. London, England
S. Cooke Proprietary Limited Melbourne, Australia



Series Three

Old Times in the Print Shop

Society News

ATLANTA
274-6 Trinity Avenue, S.W.
CHICAGO
636-716 Sherman Street
CLEVELAND
1432 Hamilton Avenue
DALLAS
1310 Patterson Avenue
DES MOINES
1025 West 5th Street
DETROIT
4391 Apple Street
INDIANAPOLIS
629 South Alabama Street
KALAMAZOO
223 West Ransom Street
KANSAS CITY
706-708 Baltimore Avenue
MINNEAPOLIS
721-723 South 4th Street
NASHVILLE
911 Berryhill Street
PITTSBURGH
88-90 South 13th Street
ST. LOUIS
514-516 Clark Avenue
SPRINGFIELD, OHIO
East and Harrison Streets

The Manufacturers of Composition (glue and glycerine) Rollers beg to announce that their product will be seen in all the prominent Printing Offices during the coming year.

The various impostors which have been masquerading as Printers' Rollers and raiding the cash boxes of the Printers are in the hands of the Sheriff.

It is well to know whom you are inviting to your house, and to see that they have proper credentials. **PLAY SAFE!**

Use Our Most Convenient Factory

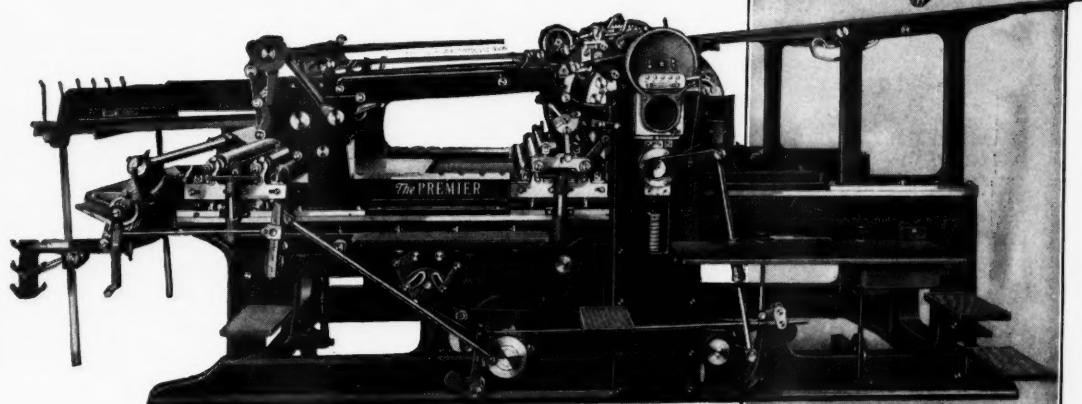
SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

For 79 Years Bingham's Reliable Printers' Rollers

INVESTIGATE ITS IMPRESSIONAL MECHANISM



The Premier two revolution, four roller press, bed sizes: 30 x 41, 35 x 45, 38 x 48, 43 x 52, 45 x 56, 49 x 66. Write for New Catalogue.

PREMIER

THE cylinder of a Premier is raised, lowered and locked on the bearers for impression by means of sturdy eccentrics. These eccentrics turn slightly, for each operation, by means of adjustable rods which in no way support the weight of the cylinder.

These eccentrics, located in the lower part of the cylinder box, lock on dead center for each impression.

Simple but positive, this engineering accomplishment is but one of the many reasons for long, trouble-free life of the Premier. Ask a representative to explain the others—you owe yourself this practical bit of investigation.

HARRIS-SEYBOLD-POTTER CO., General Offices, Cleveland, O.
Sales Offices: NEW YORK, CHICAGO, SAN FRANCISCO, PHILADELPHIA,
BOSTON, DAYTON. Factories: CLEVELAND, DERBY (CONN.), DAYTON

We installed a Premier last December and find it the most satisfactory press we have ever had. There are many features that the Premier has over other cylinder presses. The rigid impression and the ink distribution are the features that appeal to us most. In make-ready it is very seldom necessary to put on more than one overlay, using tissue instead of folio, as used on most all other cylinder presses. We can change from printed side up sheet to fly delivery in a very few minutes.

—McWhirter-Ammons
Printing Co.
Kansas City, Mo.

HARRIS-SEYBOLD-POTTER



The New TrimOsaw Home

Performance

That's the Big Thing with

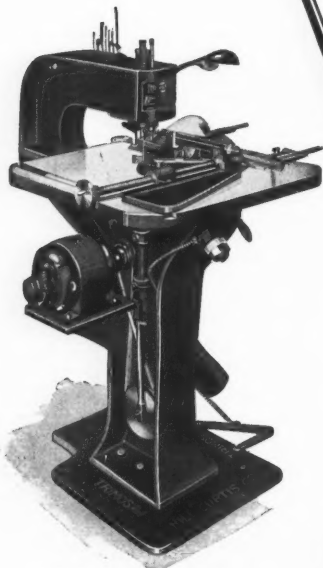


No other Printer's saw can compare with the TrimOsaw when it comes to practical every hour in the day operations.

It has so many time and labor saving uses, performs each task with such remarkable ease and efficiency, and is so quickly and easily changed from one operation to another, that it will immediately establish itself as one of the most important pieces of equipment.



*Descriptive
Circular on
Request*



Model A-3 TrimOsaw

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN



Ben Franklin TrimOsaw

If you are the kind of printer who purchases the most efficient automatic jobbers for your pressroom you will be interested in the Ludlow for your composing room.

In setting job and display composition the Ludlow increases production and decreases cost...The facts await your request.

Ludlow Typograph Company
2032 Clybourn Avenue
Chicago, Illinois



A Great Combination!

The New Sheridan GATHERER

Accurate micrometering.
Specially adapted for handling single sheets.

The New Sheridan Rotary Counter-Balanced STITCHER

With its unique method of double stitching.

The New Sheridan High-Speed COVERER and BINDER

New suction cover feeder.
New cover breaker.

Combined In One Unit Roller Bearings Throughout Latest Type Oiling System

The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY
129 Lafayette Street, New York
550 So. Clark Street, Chicago



A FREE TRIAL quart that led to a 30-Gallon Order



IT HAD TO BE GOOD for the Superior Folding Box Company to send in their order for 30 gallons of Phenoid Type Cleaner simply on a one-quart trial. Read their letter in the right-hand column and the other letters as well.

When you, yourself, have tried Phenoid Instantaneous Type Cleaner you, too, will agree that there is nothing else like it.

There is not a method, composition, or material which even approaches Phenoid in its ability to clean up fresh or hard-caked ink on type, line cuts, halftones, fountains, and all parts of the press or the job. You will be particularly impressed with the way hardened ink yields to this "liquid magic."

Phenoid Instantaneous Type Cleaner is absolutely greaseless (pour some on paper—leaves no spot whatever. That's proof).

We want to make it easy for you to learn how this remarkable type cleaner can help you in your shop, so we are glad to make you a free trial offer. Here it is: Send for a quart of Phenoid and a bill. Use the quart. If you think you can ever get along without Phenoid, send the bill back unpaid. Otherwise, pay for the first quart, and in the future order Phenoid in the regular way.

You can't go wrong on an offer like that. As a matter of fact, you will be going very much *right*. Wait and see.

CHALMERS CHEMICAL COMPANY
123 Chestnut Street, Newark, N. J.

PHENOID
TRADE MARK

Send NOW for your Free Trial quart →

Here is what a few printers who have discovered Phenoid have to say:

"Please send us as soon as possible one thirty-gallon drum of your Phenoid Instantaneous Type Cleaner. We have tried out the sample you gave us at the Milwaukee Graphic Arts Exposition last month, and it works very nicely."—*Superior Folding Box Company, St. Louis, Mo.*

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"Without doubt the best type wash that has ever found its way into our shop. Phenoid will do everything that you say it will, and more, it will remove anything in our shop that needs removing, that is, we mean dry, hard or caked ink."—*Shetrom Printing Company, Saxton, Pa.*

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"We tried out a quart of Instantaneous Type Cleaning Fluid, and now I am hooked up permanently for it, as the printers in this country shop will not put on their aprons unless I have some of it ready."—*Ware River News, Ware, Massachusetts.*

"Find Instantaneous excellent for cleaning Lino. Mats. and Magazines."—*Salem Weekly News, Salem, Iowa.*

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"We have never seen anything to remove hard ink the way Phenoid does. We shall use it in the future."—*Chapple Publishing Company, Ltd., 952 Dorchester Avenue, Dorchester, Mass.*

FREE Trial Coupon

CHALMERS CHEMICAL COMPANY,
123 Chestnut Street, Newark, N. J.

Gentlemen: Please send a quart of Phenoid Instantaneous Type Cleaner. And send a bill, which I will either pay or return, according to how I like Phenoid.

Name

Address

Manufacturer

When WRAPPERS mount to MILLIONS

—production may well be regarded as an engineering as well as a printing problem.

All-round machines are like all-round men when it comes to special, big edition work, involving the printing of unusual forms, in various colors of ink, on novelty paper—in addition to slitting, cutting and other requirements.

Certain manufacturers have found that quality, uniformity, production and economy depend on presses especially designed and constructed to do one thing and do that automatically and profitably.

The printer-manufacturer-engineer triangle is working successfully for large users of distinctive wrappers. The U. P. M.-Kidder engineers lead the world in their part in this great field of industry.

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Kidder
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Print
Wax Pa-
per, Cel-

lophane, Glassine, Tin Foil,
and Parchment Wrappers
in one or more Colors for
Bread, Meats, Candies,
Cigars and other Products.

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Printers or manufacturers who have a special production problem bearing on any of the essentials referred to here, whether it affects wrappers or any other kind of quantity printing, are invited to avail themselves of our engineering service without obligation.

U. P. M.-KIDDER PRESS CO., Inc.

Headquarters and Factory at Dover, N. H.

For fifty years the world's leading technical and production service in Special Printing Presses.

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Huber Colors—Since 1780

THE PRINTER who uses Huber Inks receives the benefit of knowledge accumulated during nearly a century and a half of color-making.

Dry colors for use in printing inks must be strong and clean in both undertone and overtone—they must be of very fine particle structure—and they must be free from acid or alkali. These characteristics have been highly developed in the colors which J. M. Huber, Inc., manufacture for use in their printing inks.

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Brushscript

a modern type designed by Lucian Bernhard, and

Bauer Bodoni Bold

offer new means to the achievement of typographic
brilliance. Their freshness is the authentic heritage
of originality.

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specimens
and prices**

THE Bauer Type Foundry INC.
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More Profit for Printers

Goes Bordered Blanks have been *designed* for type overprinting. They will help you to turn out high grade printed products quickly, easily and economically—and to secure better prices for your work.

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intown is a prospect
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ART
ADVERTISING
BLOTTERS**
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And it is so easy to turn out jobs this way. No type borders to set, make up and lock up—no tint blocks to make up—no presses to wash up and make ready—no colors to run.

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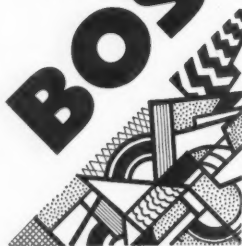
Goes line of Bordered Blanks includes an assortment of more than 100 styles, ranging in size from $2\frac{3}{4} \times 6\frac{1}{4}$ inches to 17×22 inches—something for practically every conceivable purpose.

Send today for Goes wall display illustrating a diversified assortment of Goes Bordered Blanks and their uses. It will work as a silent salesman for you.

Goes Lithographing Company
35 West 61st Street Chicago, Illinois

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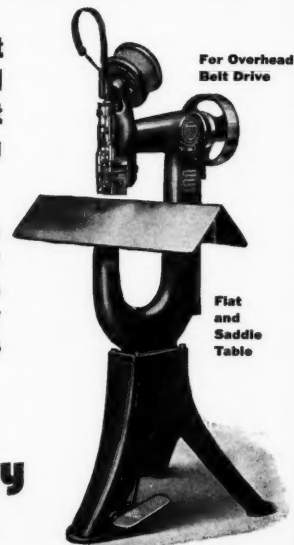
the BOSTON WIRE number STITCHER 2



Capacity two sheets to $\frac{1}{2}$ in., flat and saddle table, single adjustment for working parts, friction clutch, four surface cutters, vertical feed, overhead belt or electric motor drive.

A production wire stitching unit that is unequalled for output, and with operator conveniences that convert waiting and lost adjusting time into productive hours.

"Boston" simplicity is exemplified in every feature of the No. 2. The very high speed of 250 stitches per minute is attainable on a variety of work. Every requirement of the pamphlet bindery is within the range of work handled.



For Overhead
Belt Drive

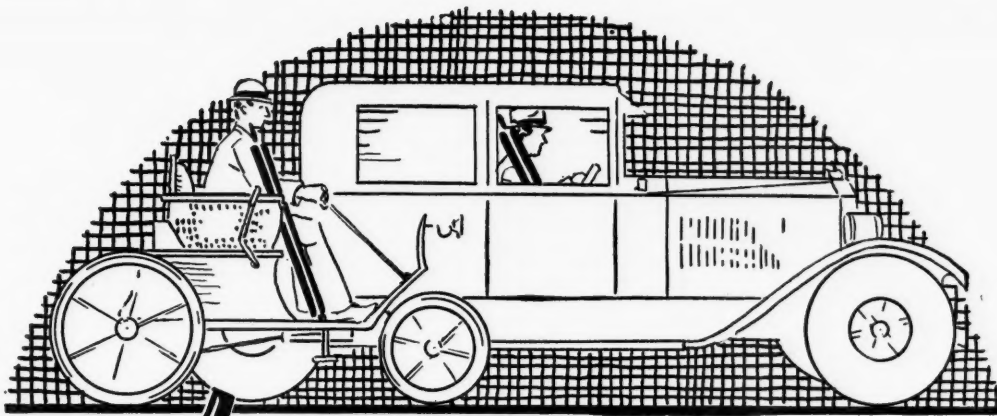
Flat
and
Saddle
Table

The No. 2 BOSTON and all regular sizes carried in stock by our Selling Houses

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Sold also by Barnhart Brothers & Spindler, all selling houses; in Mexico and South America by National Paper and Type Co.; in Canada by Sears Company Canada Limited, Toronto-Montreal-Winnipeg

SET IN NOVEL GOTHIC WITH FRANKLIN GOTHIC HARLEQUINS



Are You Behind the Times ?

ORDINARY composition rollers are behind the times—"old-fashioned"—

They're costing you cash money—and time and trouble—they eat up profits—slow your work.

Time was when you *had* to put up with them—there wasn't anything else.

But now you can get IDEAL PROCESS ROLLERS.

These rollers are not an experiment—the biggest printers in the country are using them—and making big money doing it.

If you can't see a quality betterment and a cash saving—the test won't cost you a red cent.

Just indicate your interest. We'll do the rest.



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IDEAL

Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

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Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

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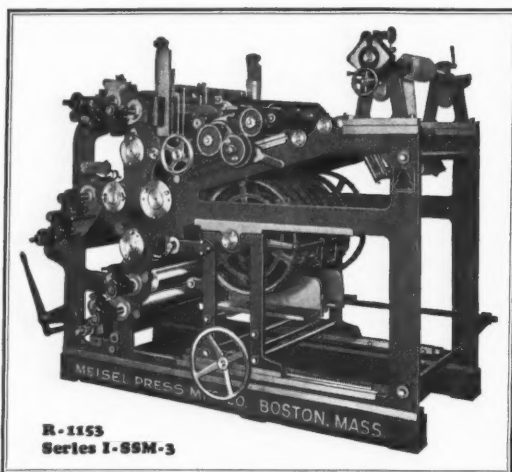
Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

IDEAL

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Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.



IDEAL

Out of the many types of MEISEL presses the "All-size Rotary Press" in eight models is IDEAL for the following reasons:

- 1. Handles the paper from the web in sheet form.**
- 2. Once through the machine for the maximum number of operations.**
- 3. Simple web line.**
- 4. A jobbing rotary press.**
- 5. Speedy.**
- 6. Provides for all the "Factors of Profit."**

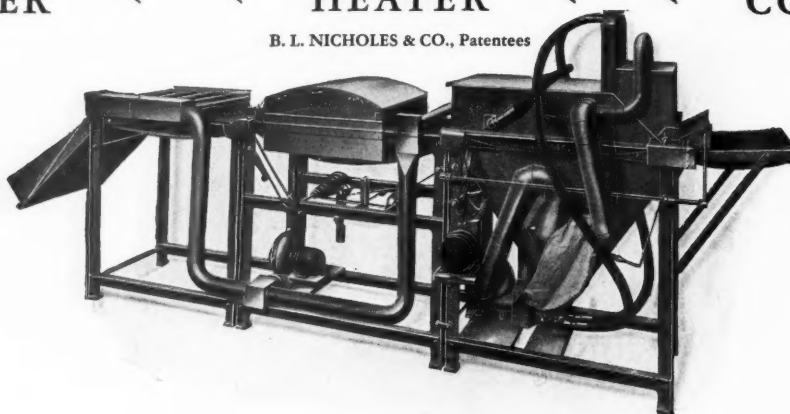
MEISEL machinery is IDEAL because in the construction has been assembled the perfections of over a generation of printing press engineering knowledge.

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U. S. A.

The NICCO *Automatic*
DUSTER \ \ HEATER \ \ COOLER

B. L. NICHOLS & CO., Patentees



Produces embossed and engraved effects without the use of dies or plates, direct from printing press at press speed. Can be fed by hand or attached to all standard makes of automatic fed presses . . . *Write for detailed particulars.*

DEXTER FOLDER COMPANY 28 W. 23rd Street New York, N. Y.



AUTOMATIC FEED WIRE STITCHING MACHINE

ROSBACK

**Has a Capacity of From
48,000 to 72,000 Pamphlets
per Day of Eight Hours**

It has a capacity of 48,000 on 2-staple work, 39,840 on 3-staple work and 72,000 on 4-6-8-staple work.

It will automatically place the staples at any given position leaving any margin desired on top or bottom of pamphlet.

Jogs the signatures perfectly before stitching. Automatically staggers the staples.

Automatically delivers the pamphlets.

Can be operated from 162 to 300 staples per minute—with four quick-change speeds.

Single-action foot lever for starting and stopping stitcher head and feeding mechanism.

One adjustment for change of thickness.

Special features of this machine are its simplicity of construction, easy adjustment and great capacity. It is strictly a commercial machine that can be set for any job in less than five minutes and can be profitably used on the smallest jobs. With this machine no job is too large.

It has from 2 to 4 times the capacity of a hand-fed stitcher. A Multiple Station Machine—inserts while feeding. Built for 2, 3 or 4 station work.

Equipped with the Famous High-Speed Boston Stitcher Head

Banish your Bindery Department Problems with this New Rosback Two-Station Automatic Stitcher

FOR years, printing plants and binderies have felt the need of an *automatic* feed, single head wire stitcher, and for years Rosback engineers have been working to perfect such a machine; one that could be operated easily and efficiently by inexperienced help.

The Rosback requires but little room—actual space occupied being only 12 ft. 6 in. by 4 ft. 2 in.—and the services of but two girls for single-station work and three girls on two-station work. It automatically feeds and staples any pamphlet from 7 inches long by 2 inches wide up to a 26-inch book with a page 12 inches wide.

It will automatically space the staples in single or multiple forms and the staples can be placed any distance apart from 1½ inches up to 6 inches.

It will do 2, 3, 4, 6 and 8 staple work, thereby enabling you to stitch single pamphlets with two or three staples—or multiple forms of 2, 3 or 4 forms on.

It will stitch from 2 sheets up to ¼ inch thick saddle back, therefore handling a pamphlet up to ½ inch thick.

Uses from 25 to 30 Round Wire.

Send for descriptive circular

SOLD BY ALL DEALERS

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THE LARGEST PERFORATOR FACTORY IN THE WORLD

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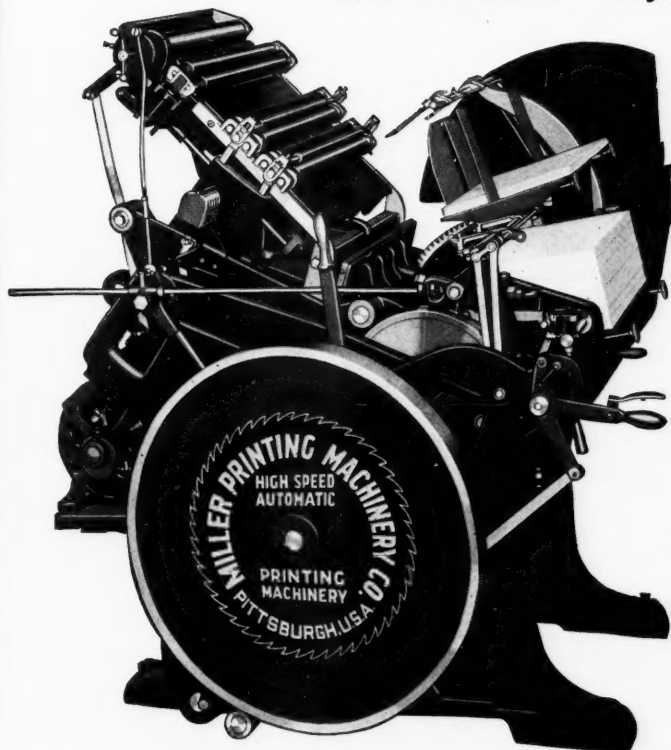
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MILLER

MASTER-SPEED JOBBER

"The Printer's Greyhound"



IF YOU DON'T KNOW how the "Printer's Greyhound" is revolutionizing printing costs and printing profits in upwards of 1,000 progressive shops in this country and abroad, *it will pay you to investigate!*

IF YOU DON'T KNOW how this speedy, light-running, 3,600-per-hour 11 in. by 17 in. "automatic" is obsoleting less productive equipment in all kinds of shops, big and little, everywhere, *it will pay you to investigate!*

IF YOU DON'T KNOW how the speed and splendid printing qualities of the "Greyhound" are enabling its users to profitably compete in price, quality and promptness of delivery with any other shop in the land, regardless of equipment, *it will pay you to investigate!*

IF YOU DON'T KNOW all about the "Printer's Greyhound," its reasonable first cost and how easy it is to buy on our "pay-as-it-earns" plan, **IT WILL PAY YOU TO INVESTIGATE!**

Miller Printing Machinery Co.

(NAME CHANGED FROM MILLER SAW-TRIMMER COMPANY)

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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

Volume 82

DECEMBER, 1928

Number 3

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Published Monthly by

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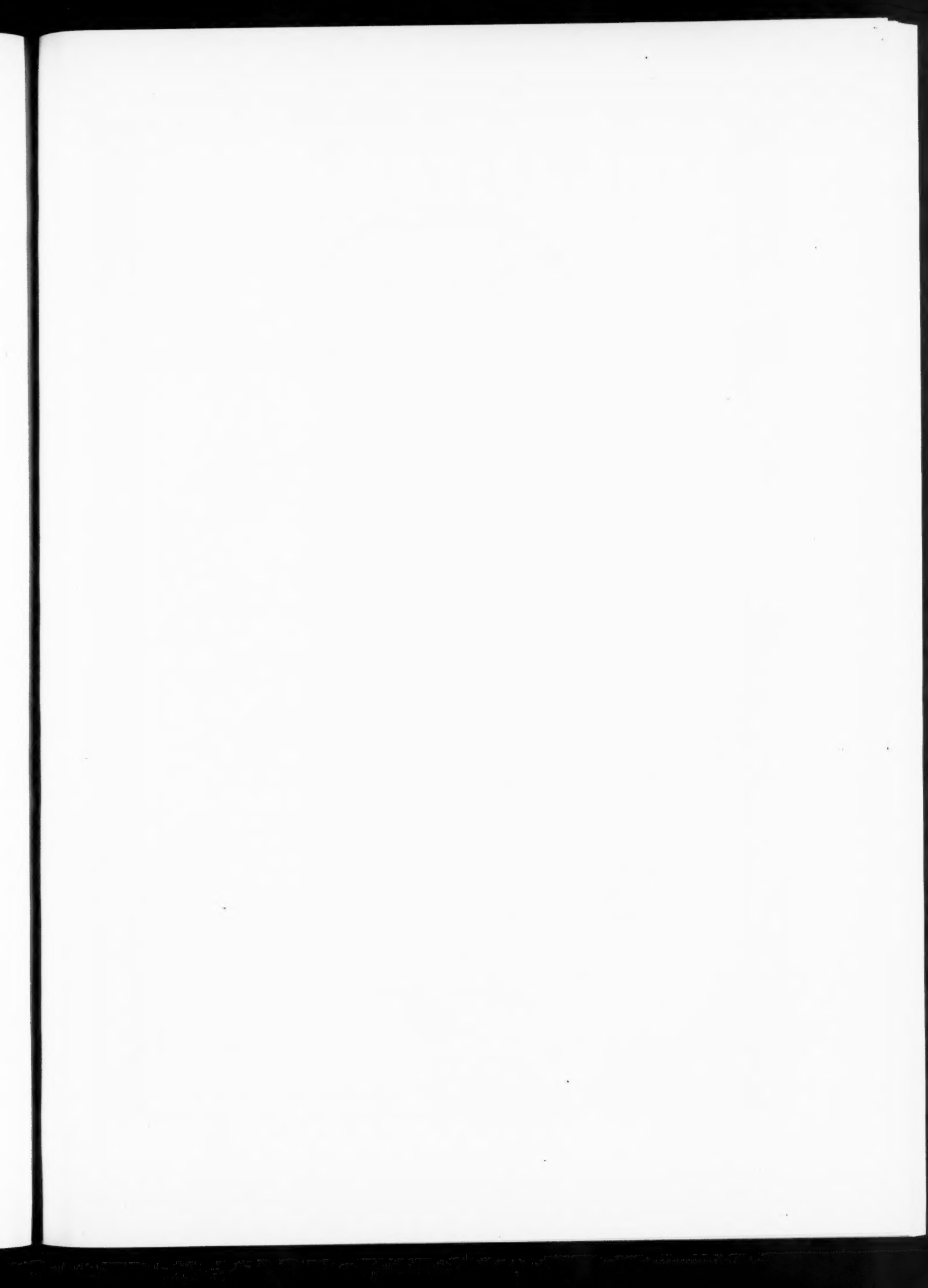
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The Fallacy of Fillers

THE first trade organizations were called guilds. The purpose of all guilds was trade improvement by coöperation. The members agreed that organization was needed for the general good and for protection against unfair practices that cropped out from time to time.

It was to combat the filler idea that the first guild was organized. Jobs were taken as fillers with the idea that the plant must be kept busy producing the goods to be sold, to make the money to meet the payroll.

The fallacy of the filler is that, instead of its being an original idea of one super-smart mind, the filler germ is always at work in every business.

Fillers never create new business. Every job taken as a filler is a step down to a lower level of prices. The filler idea becomes increasingly common until the filler price is the standard price and a new price for fillers is developed.

The buyer favors the idea of placing his orders where they will be accepted as fillers. The seller's loss is the buyer's gain. The competitor recognizes the filler price as the price he must meet and beat in competition.

The filler habit is the most unethical folly any trade has to contend with. It is the starter of all price-cutting.

▼
George H. Benedict

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